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KRENEK, STRAUSS ON OPERA LIST

500,000 Children Attend Broadcast

Radio Programs Instituted By
Walter Damrosch Welcomed
in Every Direction

MORE than 500,000 school children in the east, middle west and south listened Friday morning, Feb. 10, to the first experimental broadcast program instituted by Walter Damrosch, according to early wire reports reaching the National Broadcasting Company soon after the broadcast was made. Even a greater reception was accorded the second of these programs, held Friday morning, Feb. 17. The musical programs, directed by Mr. Damrosch, conducting the New York Symphony, were designed for school class room reception, to aid in teaching musical appreciation.

Pupils of more than 100 New York City public and private schools, with pupils of schools in hundreds of other cities and towns throughout the country sat together on these two occasions, forming one vast classroom. News received each day prior to both broadcasts indicated the schools were being equipped with radio receiving sets in order to hear both programs.

The Listeners In

Included in the New York schools were thirty senior high schools, thirty-eight junior high and forty-two elementary schools, distributed among the five boroughs. Private schools in New York included Miss Spence's School, the Riverdale Country School, the Columbia Grammar School and the Adelphi School in Brooklyn.

Other reports from outside New York showed that schools in the following locations were listening in on the broadcast: Portland and South Portland, Me.; Lewiston, Me.; Bates College; Waterville, Rockland, Augusta, Westbrook, Biddeford, Saco, Me.; St. Louis, Mo.; all those in Des Moines, Iowa; Indianapolis, Ind.; Pawtucket, R. I., and Bethlehem, Pa. In Kansas City, Mo., more than 25,000 children heard the program. Five hundred and fifty children augmented the radio audience in Reading, Pa.; Nashville, Tenn.; Worcester, Fitchburg, Gardner, Southbridge, Webster, Clinton, Whitinsville, Marlboro, Spencer, Leicester, North Brookfield, Athol, Milford, North Grafton, Grafton, Westboro, Barre, Shrewsbury, Brookfield and East Brookfield, Mass.; Rock Island, Ill.; Gilman, Ill.; Lipton and Clinton, Iowa; were listeners. In Chicago and Baltimore, the interest was practically universal.

Looking to Future

Congratulatory telegrams were received after the first broadcast Feb. 10 from the following places: Fairbury, Neb.; Omaha, Neb.; Leon, Iowa; Sioux City, Iowa; Des Moines, Iowa; Council Bluffs, Iowa; Keokuk, Iowa; Dayton, Ohio; Worcester, Mass.; Xenia, Ohio; Wilmington, Del.; Savanna, Ill.; Sunbury, Pa.; Oldfort, Ohio; Chester, Pa.; Cambridge, Mass.; Springfield, Tenn.; Athens, Ga.

Immediately after this program Mr. Damrosch expressed the hope that a full series of similar concerts would be broadcast next fall.

"My plan for next fall, if consummated, is to conduct twelve concerts for grammar school children to be offered during school

(Continued on page 17)

"Jonny Spielt Auf" Slated for Metropolitan; Jeritza in "Egyptian Helen," Reports Vienna; Local Forecast Says Tibbett, Easton in "Jonny"

VIENNA, FEB. 14 (EXCLUSIVE TO MUSICAL AMERICA BY SPECIAL WIRE)—INFORMATION DIVULGED AUTHORITATIVE SOURCES HERE TODAY STATES KRENEK'S QUOTE JONNY SPIELT AUF UNQUOTE AND STRAUSS QUOTE EGYPTIAN HELEN UNQUOTE ASSURED PRESENTATION METROPOLITAN GRAND OPERA COMPANY NEW YORK NEXT SEASON STOP UNOFFICIALLY SAID CHANGES MADE JONNY WILL ELIMINATE UNPOPULAR RACIAL ANGLE.—M. W.

The world premiere of Richard Strauss' "Egyptian Helen" will be held under Fritz Busch at the Dresden Opera House in connection with a three weeks' opera festival beginning June 6. The role of Helen was written for Mme. Maria Jeritza, who is to star when the opera is given in Vienna June 11, but the identity of the singer who will take the lead in Dresden is a matter of speculation. Locally it was learned as we go to press that Lawrence Tibbett will play "Jonny" and Florence Easton is to have a prominent role when the Krennek opera is produced at the Metropolitan.

By Alden Byers

COMING as a complete surprise in view of Manager Gatti-Casazza's previous silence on the subject of the much-discussed and much-maligned jazz opera by Ernst Krennek, twenty-eight year old Austrian composer whose work is reverberating in the

opera houses of Europe, the information contained in the above wire from our Vienna correspondent will probably be announced by Mr. Gatti at the close of the present season.

During the past few months "Jonny Spielt Auf" (Continued on page 17)

Use Movie House as Concert Hall

Milwaukee Solves Difficulty of
Suitable Auditorium With
New Theater

MILWAUKEE, Feb. 15.—Milwaukee's music situation was given another surprising jolt when Margaret Rice announced she would present "The Beggar's Opera" in the new Oriental Theater. This house, which has 2,500 capacity, has been running a few months as a movie.

Apparently, the movies have not been a success and a change in policy is to be made. The statement is made that hereafter the theater will be devoted to plays, so that it is quite possible this auditorium may also become a center for musical productions.

The Oriental is essentially a neighborhood theater, but it is about half way up the East Side, so that it would be exceptionally convenient for all concert goers from the East Side, which contains the wealthiest sections of Milwaukee and the majority of musical patrons. The theatre is also reached leading by car lines from the West Side, so that even for West Side patrons, the theatre would also be available. The experiment of giving a concert there on March 5 will be watched with the keenest interest.

This house would be ideal, it is believed, for the Chicago Symphony Orchestra concerts as it has almost 50 per cent greater capacity than the Pabst Theatre.

A Good Beginning

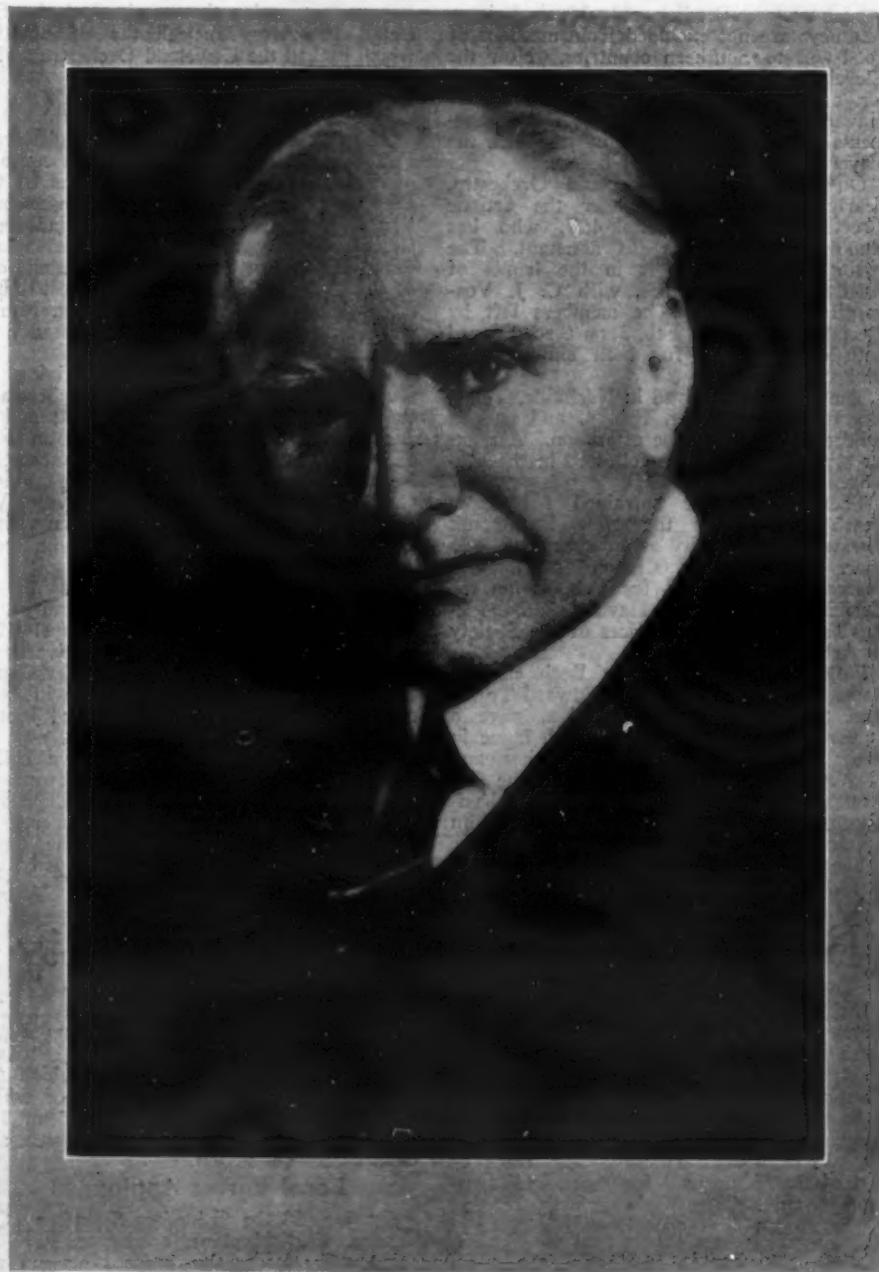
The first concert in the Auditorium by the Chicago Symphony has been given under the management of Miss Rice and appeared to be a great success. For many years the Pabst Theatre, with a capacity of from 1,700 to 1,800 seats, has housed this orchestra and there was no thought of a change. The Auditorium may be set up with a capacity ranging from 2,700 to 2,800, so that it is possible this hall may be considered when orchestral arrangements are made for next season.

To inaugurate the Chicago season in the Auditorium, Director Frederick Stock made a special program and brought up 100 players from Chicago, and arrangement which would have been out of place in the Pabst Theatre. The big feature was Scriabin's Third Symphony in C Sharp Minor or "Divine Poem". This work aroused keen attention and created a tremendous wave of applause. Bach's Concerto in G Major afforded a fine opportunity for one of Mr. Stock's virile and detailed readings. Strauss' "Don Juan" and Rimsky Korsakoff's Capriccio Espagnol completed the program.

Sergei Rachmaninoff came back to Milwaukee, this time to the Davidson Theatre under the management of Marion Andrews, and achieved an outstanding success as a pianist, far greater, apparently, than at any of his former visits. There is the same fidelity to art illuminated with fine judgment. The Moonlight Sonata of Beethoven and the Liszt Fantasia have probably never been played better in this community. Lesser numbers by Medtner, Chopin and other composers were highly effective.

Cameron McLean, baritone, returned to give a full program for the Arion Musical Club and its friends in the Hotel Schroeder, booked in one of the few instances in which an artist is called back after a period of only a few weeks. Again this singer revealed the greatness of his art in such songs as Loewe's "Edward", Moussorgsky's "Song of the Flea", Handel's "Hear Me Ye Winds", and Schubert's "Der Jungling an der Quelle". Mabelle Howe Mable, his accompanist, playing entirely from memory, was highly responsive.

C. O. SKINROOD.



WALTER DAMROSCH

Who Has Awakened an Impressive Response With His Experimental
Radio Programs for School Children.

State Charter Is Given Providence

New Music Association Lays Plans for Notable Season in 1928-29

PROVIDENCE, R. I., Feb. 16.—Providence is to have a concert series by leading artists in the season of 1928-1929. This is guaranteed by the granting of a charter by the Rhode Island Secretary of State, Ernest L. Sprague, to the Providence Music Association, an organization formed early in February. Incorporators are Mrs. Henry D. Sharpe, chairman; Mrs. William Gammell, Jr., Harry Parsons Cross, William L. Sweet, William S. Innis and Hugh F. MacColl.

On Feb. 10, Mrs. Sharpe opened her home in Prospect Street for a meeting of musical people interested in bringing the best to Providence. Mention was made of the dearth of concerts since the death of Albert M. Steinert, who for nearly a score of years, had managed concert courses in Providence.

Await New Hall

In outlining tentative plans for the proposed series Mrs. Sharpe said definite dates could not be decided upon before the completion of the new Masonic Temple, now in process of construction, which will seat 3000. It is hoped this will be completed for the opening of the season.

Present at the meeting, in addition to the incorporators, were Margaret Shove Morriss, dean of the Women's College in Brown University; Mrs. G. W. H. Ritchie, president of the Chopin Club; Mrs. George H. Lomas, president of the Chaminade Club; Mrs. Harold J. Gross, president of the Monday Morning Musical Club; Walter H. Butterfield, director of music in the public schools of Providence; Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs; John B. Archer, director of the Providence Festival Chorus; Berrick Schloss, director of the University Glee Club; Roswell Fairman, leader of the Providence Symphony orchestra; Dr. W. Louis Chapman, critic; Mrs. George Hall, of the board of the National Federation of Music Clubs; Andrew L. Intelhouse, leader of the Shrine Band; Richard B. Watrous, president of the Providence Board of Trade.

Also in attendance were: Misses George St. J. Sheffield, Avis Bliven Charbonnel, Lucy Marsh Gordon, Elizabeth Nicholson White, Ada Holding Miller, Gilbert C. Carpenter, Dwight K. Bartlett, Zachariah Chafee, Elisha Mowry, Austin Levy, Francis G. Allinson, Edgar F. Lowmes and Ashbel T. Wall, Jr., Miss Edith Nichols, Mrs. Walter P. Pierce, Miss Annette Ham, Mrs. Paul De Wolf, Mrs. Archibald Silverman, Theodore Francis Green, Carl B. Marshall, Walter Callender, Maurice Joy, Gene Ware, Ellsworth Sisson, Roscoe M. Dexter, William Eccles, Nathaniel D. Brown, Carl Eckberg, Albert Fenner, Walter Fraleigh, William B. Spencer.

M. BISSELL PETTIT.

Special Civic Chorus Gives Southern Concert

"Messiah" Sung in Birmingham Under Park Auspices

Birmingham, Ala., Feb. 15.—"Messiah" was sung in the Municipal Auditorium under the auspices of the Birmingham Park and Recreation Board. A civic chorus of 125, with the Tennessee Coal, Iron and Railroad Company Male Chorus as the nucleus of the male section, was especially organized by W. S. Adams. The orchestra was under the leadership of Fred G. Wiegand. Soloists were May Shackelford, Rebecca Bazemore, George P. Turner and Leon Cole. Stephen Allsop directed.

The Minneapolis Symphony Orchestra appeared in two concerts under the management of the Music Study Club.

The Dayton Westminster Choir was heard in Phillips High School under the auspices of Birmingham-Southern College.

Josef Martin, pianist, was presented by the Music Teachers' Association and the Conservatory of Music in recital in Conservatory Hall. Mr. Martin's program included the Schumann Sonata, Op. 22.

The third of the series of organ recitals in the Church of the Advent was given by Herbert C. Grieb, assisted by C. Robert Wood, tenor.

Josef Stoves gave an organ recital in the Independent Presbyterian Church.

All the bands of the city were assembled in a concert for the benefit of the band of Birmingham-Southern College.

F. D.



Left to Right, These Principals of the Cleveland Orchestra are Victor de Gomez, C. B. Macklin, Carlton Cooley, Louis De Santis, Joseph Fuchs; Rear, Rudolph Ringwall, Weyert A. Moor.

Cleveland Orchestra Covers Wide Territory in Journeying to Havana

CLEVELAND, Feb. 12.—Musical journeys are not excluded from missions of good-will to Southern countries. Now the Cleveland Orchestra appears in the character of artistic ambassador, travelling to Havana, and stopping en route for engagements in southern states, many of which the players have never visited before.

On this trip, the Cleveland Orchestra, nearly 100 strong, is under the artistic direction of Nikolai Sokoloff, who has Rudolph Ringwall as his assistant. The business management is in the hands of Adella Prentiss Hughes, with C. J. Vosburgh as assistant. The members left by special train Friday, Feb. 3, on a road paved with engagements, for both children and adults.

The orchestra arrived in Nashville, Tenn., on Saturday morning, Feb. 4, and gave a children's concert in the afternoon. A regular symphonic program followed in the evening.

Then the troupe entrained for Palm Beach to play in the New Paramount Theatre, built to give an effect of the sea-floor. One concert was given last Monday; a second is scheduled for Feb. 13 on the musicians' return from Havana, both bookings being under the auspices of the Society of Arts.

Following the first Palm Beach engagements, Feb. 6, Mr. and Mrs. Edward Townsend Stotesbury, of Philadelphia, gave a supper party in their Palm Beach home in honor of Mr. Sokoloff, Mrs. Hughes, and Elsa Alsen, who was the soloist at the Orchestra's concert. Emilio de Gogorza, baritone, is to be the soloist of the second Palm Beach concert.

The Clevelanders played in Miami on Feb. 7, and proceeded to Havana to fulfill an

engagement under the auspices of the Sociedad Pro-Arte Musical, the organization which backed the Cleveland Orchestra's visit to Cuba last season.

Invite Lindbergh

The Orchestra is to remain in Cuba from Feb. 8 to 12, giving two afternoon concerts on Feb. 9 and 11. Since the dates of the Cleveland concerts coincide with the celebration honoring Col. Charles A. Lindbergh, Cleveland's city manager, W. R. Hopkins wired the aviator an invitation to attend one of the Cleveland concerts as the guest of the city, which is the home of the Hon. Myron T. Herrick, United States Ambassador to France.

Returning from Cuba, after giving its second Palm Beach concert, the orchestra is to play in Daytona Beach, Feb. 14; and in Jacksonville (for the first time) on Feb. 15. Bookings in Macon and Atlanta, Ga., follow, then appearances in Rock Hill, S. C., Durham, N. C., and Charlottesville, Va. The last three states have never been visited by the Cleveland Orchestra, and in these districts concerts are under the auspices of educational institutions. Sponsors are in South Carolina, Winthrop University; in North Carolina, the Durham-Chapel Hill Series; in Virginia, the State University.

Leaving the south, the Clevelanders enter the familiar field of Pennsylvania, with concerts booked in Lancaster, York and Johnstown.

Sixteen adult programs and five children's concerts are included in the tour.

The Orchestra will return to Cleveland the last of the month, giving concerts on March 1 and 2, with Raefaelo Diaz, tenor of the Metropolitan Opera Company, as soloist.

Beethoven Ninth Heard as Novelty

COLUMBUS, OHIO, Feb. 14.—Columbus heard, on Feb. 6, one of the two performances of Beethoven's Ninth Symphony, which the Minneapolis Symphony Orchestra gave on its recent tour. It was a bit of noble pioneering on the part of Henri Verbrugghen, and raised the hope among music-lovers that Columbus no longer rates as part of that hinterland for "sure-fire" symphonies only. Mr. Verbrugghen's reading of Beethoven is especially satisfying, and even without the final movement, the Ninth's first hearing in Columbus was a successful affair.

It was preceded by the "Leonore" Overture, and followed by the Prelude to "Die Meistersinger." The orchestra has been heard here on many occasions, but never to better advantage. The refreshing and dy-

namic Percy Grainger was the soloist, playing the G Minor Saint-Saëns Piano Concerto.

This was the third orchestra which the Symphony Club of Central Ohio, of which Mrs. B. G. Huntington is president, has brought to Columbus in this, its fourth, and most successful season.

Local Forces Applauded

On Jan. 28 the Columbus Symphony Orchestra, Earl Hopkins, conductor, gave its third concert of the season, playing the Overture to "Der Freischütz" and "Elegische Melodien" Op. 34 of Grieg. The soloist was Norma Hopkins Putnam, who played the Viextemps Violin Concerto in D Minor with much style.

ROSWITHA CRANSTON SMITH.

Atlanta's Opera Bill Announced

Eighteenth Season Scheduled for April—Paderewski Is Renowned Guest

ATLANTA, Feb. 15.—This city's eighteenth season of opera, to be given by the Metropolitan Company of New York, will be held from April 23 to 28 under the sponsorship of the Atlanta Music Festival Association. The program is announced as follows:

"L'Africaine" with Rosa Ponselle, Beniamino Gigli and Mario Basiola. "The Barber of Seville," Amelita Galli-Curci, Armand Tokatyan, Giuseppe De Luca and Ezio Pinza. "Hansel and Gretel," Queena Mario, Edith Fleisher and Henriette Wakefield, followed by "Pagliacci" with Lucrezia Bori, Giovanni Martinelli, and Lawrence Tibbett. "Rigoletto," Marion Talley, Marion Telva, Beniamino Gigli and Giuseppe De Luca. "Die Walküre," Florence Easton, Julia Claussen, Walther Kirchoff (or Rudolf Laubenthal), Lawrence Tibbett and Clarence Whitehill. "Norma," Rosa Ponselle, Marion Telva, Frederick Jagel and Ezio Pinza (or Léon Rothier). "Carmen," Grace Moore, Florence Easton, Giovanni Martinelli and Lawrence Tibbett. "La Bohème," Lucrezia Bori, Beniamino Gigli and Antonio Scotti.

Officers of the Festival Association are: Harry M. Atkinson, president; Charles Howard Candler, secretary and treasurer, and Robert Parker, vice-president.

The peak of the season held under the auspices of the Atlanta Music Club, of which Mrs. Wilmer L. Moore is president, was reached in the presentation of Ignace Jan Paderewski on Feb. 1 in the Auditorium-Armory. The audience assembled from various parts of Georgia, and numbering some 4,000. Paderewski's program included music by Schumann, Beethoven, Schubert-Liszt, Chopin and himself.

At the conclusion, Paderewski, in the most jovial manner, played as many encores as original numbers. College girls apparently rather astonished him with shrill screams of delight. It was not long, however, before he realized the meaning of the shrieks, so characteristic of Southern school girls, and each encore was an answer to the squeal, Paderewski seeming to enjoy it all as much as the enthusiastic audience.

HELEN KNOX SPAIN.

Will Hold Frolic

Rubinstein Club Arranges Event For Feb. 29

The Rubinstein Club, of which Mrs. William Rogers Chapman is president, gave its third morning musicale this season on Feb. 8 in the ball room of the Waldorf-Astoria. The artists were Caroline Andrews, coloratura soprano, assisted by Ennio Bolognini, cellist, and Ellis McDiarmid, flutist, with Kathryn Kerin Child as accompanist. Following the program, the Club luncheon was served in the empire room.

The Leap Frolic to be given on Feb. 29 will include an evening entertainment and dance. Mrs. Braxmar-Bradbrook, chairman, will be assisted by the following committee: Mrs. George T. Colt, Mrs. J. W. Hedden, Mrs. M. C. Nellis, Mrs. Walter M. Phillips, Mrs. G. P. Benjamin, Jean Taylor, Mrs. W. H. Van Tassel, Mrs. John T. Walsh, Mrs. O. F. Johnson, Mrs. E. F. Patterson, Mrs. Geo. E. Bradbrook, Edith Cartwright, Mary Duffy, George A. Mollerson, Wendell Lewis, J. Howard Thomas, George T. Colter, George E. Bradbrook, Samuel Greaso, William H. Van Tassel, Walter Stewart and Mr. and Mrs. R. Adams.

The next theatre party date is in March.

Damrosch Observes Birthday with Symphonic Concert in Indianapolis

INDIANAPOLIS, Feb. 14.—Walter Damrosch observed his sixty-sixth birthday by conducting a New York Symphony concert in the Murat Theatre on Jan. 29. The audience rose when he appeared on the stage, and the orchestra honored him with a festive *touché*. Further homage was paid when six girls presented a wreath. Voicing his thanks, Mr. Damrosch alluded to his early visits to this city when May festivals were given. The program, the second in the orchestral series sponsored by the Indianapolis Symphony Society, was made up of compositions by Brahms, Rimsky-Korsakoff, Pierné, Chopin-Aubert and Wagner.

P. S.

Promise \$75,000 to Aid Song Fest

Milwaukee Business Men Support
Sangerbund of Northwest in
Festival Idea

MILWAUKEE, Feb. 15.—Leading business men of Milwaukee have set about raising at least \$75,000 to finance the sangerfest of the Sangerbund of the Northwest, which will hold its concerts this year from June 14 to 16 at the Milwaukee Auditorium.

The results of the canvass have not been announced, but the project is practically assured of success. Shortly after the campaign was opened \$16,000 was subscribed and the amount needed was expected to be raised with ease.

Carl Herzfeld, department store owner and patron of music, is the chairman of the finance committee. Other members are Judge A. C. Backus, J. H. Puelicher, O. R. Pieper, John O'Connell, Hans A. Koenig, Earl Ferguson of the Association of Commerce, Edmund Gram and William George Bruce.

Financial Successes

Mr. Herzfeld announces that similar song fests held at Cleveland and Chicago were made financial successes with profits of upward of \$12,000. However, the entire amount needed to finance the festival will be underwritten, so that there will be no possibility of deficit. If the guarantee is not needed, as expected, guarantors will not be asked to pay a cent.

Five concerts will be given during the three day sessions. The big feature will be a massed male chorus of 2,000 singers. The Chicago Symphony Orchestra with eighty men will also be featured, and there will be at least three soloists of national reputation.

Officers of the Milwaukee Sangerfest Association, which is sponsoring the festival are headed by Gov. Fred R. Zimmermann, head of the state government and Mayor Daniel Hoan of Milwaukee, both of whom are honorary presidents. Mr. Koenig is president; D. C. Luening, Mr. Gram, Mr. Bruce, and Chauncey Yockey, are vice-presidents; Mr. Puelicher is treasurer; Frank Ruth, secretary, and H. M. Mottram, executive director.

C. O. SKINROOD.

Capital Is Scene of Fine Recitals

Ponselle, Salvi, Heifetz and Hart
House Quartet Are
Performers

WASHINGTON, Feb. 15.—Rosa Ponselle and Alberto Salvi, dramatic soprano and harpist, were the artists engaged for Mrs. Lawrence Townsend's twenty-eighth musical morning, the last of this season, given in the Mayflower Hotel on Feb. 1. Stuart Rose was Miss Ponselle's accompanist. As is her custom, Mrs. Townsend gave a luncheon for the artists following the concert.

The Hart House String Quartet, of Canada, was presented through the courtesy of the Canadian Minister, Hon. Vincent Massey, in the Chamber Music Auditorium of the Library of Congress on Feb. 2. Bartók's Quartet, Op. 7, the Italian Serenade of Hugo Wolf, and Mozart's Quartet in G were the works played.

A Heifetz Concert

Jascha Heifetz gave a violin recital in Poli's Theatre on the afternoon of Feb. 7, when admirers taxed the capacity of the house. Isador Achron was at the piano. Katie Widson-Greene arranged the engagement.

Mary Howe and Anne Hull gave a two-piano recital for the Friday Morning Club in the Cosmos Club on Feb. 3. Florence Sindell, soprano, assisted.

Dr. Henry Selby presented Wilbur Evans, bass-baritone, winner of the Atwater-Kent Vocal Contest, at a private musicale in the Carlton Hotel on Feb. 2. Mr. Evans was assisted by that clever young pianist, William Harms, and George Wilson, accompanist.

A program of interest was given in the Willard ballroom on Jan. 27, when Charles Gilbert Spross of New York appeared as soloist and accompanist for the Chaminade Glee Club.

DOROTHY DE MUTH WATSON.

The Vision of Educational Radio as Recounted by Walter Damrosch

By DAVID SANDOW

THAT Walter Damrosch has long cherished the vision of musical education by radio is known to those familiar with his work in broadcasting. To reach the vast audiences who nightly listen in on radio programs and to acquaint them with the beauties and benefits of good music was a laudable ambition. This found fulfillment in the series of broadcasts last winter under the auspices of the Balkite Company and again this season under the sponsorship of the Radio Corporation of America. The cordial and enthusiastic reception with which these lecture-concerts have been received by music lovers and novitiates alike is now history.

The eminent conductor and educator not satisfied with admirable work already done. Being certain of the great good that can be accomplished through disseminating an understanding of music, he has now turned his attention to the classrooms of the country. As all followers of musical events know, two specimen lectures have been broadcast by Mr. Damrosch, one to educators and to the public in general, and another on Feb. 11 to grammar school students during their regular classroom periods. In an interview with a representative of MUSICAL AMERICA, Mr. Damrosch told of their reception in so far as this reception is known today.

Greatly Gratified

"The manner in which my musical lecture for grammar school children has been received by the students is of immense gratification to me," said Mr. Damrosch. "My office is snowed under with telegrams and letters even at this short interval since the broadcast, and there are still many points from which mail has not yet had time to reach New York City. Letters we have so far been able to read are most complimentary and encouraging. I received about one hundred letters from the children of one school alone, these letters being forwarded through their teacher. Telegrams were dispatched even before the lecture was over.

"I had many doubts as to my ability to hold the children's attention. After all it was solely the voice (and the thoughts it conveyed) that I could rely on to capture and retain the interest of wandering little minds. It seemed to me a difficult task, and I had much conjecture as to the result. But the messages I have received have removed my doubts. I have been told that not only were my words and the music of the orchestra followed with intense interest, but that the children actually applauded after the conclusion of each number!"

A glimpse of the magnitude of the broadcast can be gleaned when it is realized that some 25,000 school children in Kansas City listened in. Every child at school in the state of Indiana heard the lecture. All the grammar schools in Des Moines, Council Bluffs and Iowa City were in attendance at the experiment. In New York City alone 110 schools had receivers in operation to receive the broadcast. Private schools also

tuned in to Mr. Damrosch's experiment. The Spence School and the Columbia Grammar School in New York City had their students assembled to receive the lecture.

Effecting A Revolution

"I have great hope to effect a revolution in musical taste through radio," continued Mr. Damrosch. "By reaching the children at a receptive age I am sure they can be taught to appreciate good music. Thus taste and discrimination can be inculcated in their minds, and made the source of much enjoyment in mature years. An understanding of good music is the only thing necessary to enable one to realize the noble beauty contained in the great composers' works."

To talk with Mr. Damrosch on this subject is to understand his high enthusiasm and his devotion to the vision. He is giving unstintingly of himself to the consummation of this idea, and his efforts in this direction have been tireless.

The reception given the first lecture to grammar school students encourages me to think the plan will meet with success from a scholastic point of view," he says. "The experimental series of this year has been made possible through the generosity of the R.C.A. Its continuation next season depends upon the availability of funds to finance the courses. There will be incidental expenses to meet. Telephone line will have to be hired to convey the programs to chain stations for re-broadcasting; musicians must be compensated and an administrative organization formed to handle correspondence and so forth. All these things will require funds. I have great hope of seeing some institution or foundation interest itself in the matter. Perhaps some benevolent person will see his way clear to endow the project. In addition to the foregoing, it will be necessary for the schools to co-operate. They will have to provide good receivers and excellent loudspeakers, and also a small fund for their maintenance. However, I am convinced that this will be accomplished, for the benefits of musical appreciation are many and invaluable.

Found A New Thrill

One might have thought from the varied and full life. Mr. Damrosch has led in over forty years of musical activities that he would now seek more ease. In this connection Mr. Damrosch remarked, "I had thought I had had about enough. But through the radio I have found a new thrill. A great desire to enable others to share the joys of great music is finding fulfillment through the science of broadcasting."

In the event that his scheme finds fulfillment Mr. Damrosch is the logical person to be curriculum director, instructor and examiner of his proposed school.

"My plan" he concluded "will be to prepare and broadcast two courses of twelve lectures each. Twelve will be designed for grammar school pupils and a like number devised for those of a more advanced mentality, namely high school and college students. And both series, of course, will be presented to the students during their regular school hours."



Enthusiastic Boys in the New York Public School No. 30 Listen to Walter Damrosch's Experimental Musical Education Program Over the Radio Friday Morning, Feb. 10. They Are Typical of the Young Audiences All Over the Country Which Heard This Broadcast.

"Elijah" Is Sung for Los Angelans

Symphonic Club Gives First Concert
of Season With Marked
Success

Los Angeles, Feb. 14.—Mendelssohn's "Elijah" was sung by the Los Angeles Oratorio Society in Shrine Auditorium on the afternoon of Feb. 5. This was the second work presented by this organization, so ably conducted by John Smallman, this season, and again attested the devotion to high ideals which has characterized previous performances.

The chorus sang lustily and with not a little finesse and smoothness. With the exception of Herbert Gould, who was brought from Chicago for the title role, the soloists were local singers, including Alice Gentle, soprano; Maude Darling Weaver, contralto; and Harold Proctor, tenor. Although giving the role of *Elijah* a highly dramatic interpretation, Mr. Gould did not fulfill the high expectations which his advance notices presaged. The other soloists were more than adequate, especially Miss Gentle, who bridged the chasm from opera to oratorio with exceeding unction. Her singing of "Hear Ye, Israel" was beautifully accomplished.

Ensembles Registers Success

The Los Angeles Symphony Club, Ilya Bronson, conductor, achieved the greatest artistic success in its history with its first concert of the season in Philharmonic Auditorium on the evening of Feb. 4. The organization, which is composed of 100 players of both sexes, is doing a pioneer work, not only giving students an intimate knowledge of the classics, but forming what may some day be the nucleus of another symphonic body. The students are particularly fortunate in having a leader of the calibre of Mr. Bronson, who has demonstrated that he knows how to instill a love and knowledge of the best traditions.

The chief orchestral works were Dvorak's "New World" Symphony and Liszt's "Les Preludes" both of which were played with assurance and a surprising smoothness. The soloist was Mabelle Leslie in Schumann's A Minor Concerto for piano and orchestra. A brilliant technic, rhythmic precision and a firm, round tone characterized Miss Leslie's playing. Her only teacher has been Birdienne McNamara of the Westlake School of Music.

HAL DAVIDSON CRAIN.

Two Stars Shine In "Tosca" Bill

And Prima Donna in Co-Equal
With Them in Philadelphia
Production

PHILADELPHIA, Feb. 16.—"Tosca" with a double star cast was the bill of the Pennsylvania Grand Opera Company, which drew virtually a capacity house to the Metropolitan on Feb. 8 for the eighth production of the new company.

Giovanni Zenatello, once the leading tenor of the house, named in Hammerstein's day the Philadelphia Opera House was the *Mario* and Titta Ruffo the *Scarpia*. They were supplemented by a most admirable *Flora Tosca* in the personable person of Myrna Sharlow of the Chicago, who has sung here before with the San Carlo forces. Miss Sharlow's beauty, reminding one of Emma Eames, her convincingly acted interpretation of the Roman singer, and her superb vocalism, made her co-equal with her two colleagues.

Ruffo's *Prefect* was a richly etched portrait, differing widely from the Scottish classic, but with distinctive merits carrying conviction. He was in fine voice and delivered the iredful "Va Tosca" with effective dramatic vigor. Zenatello's tenor, virtually untouched by the years of his absence, brought back glamorous memories to many in the audience, and he almost stopped the show with his beautiful presentation of "E Lucevan le Stelle." But, Artur Rodzinski, assistant conductor of the Philadelphia Orchestra and conductor of the Curtis Institute Orchestra, who was the guest musical director, was obdurate against a repeat.

Dr. Rodzinski, just returned from a western trip on which he directed some of the Pacific Coast orchestras, gave a poetic reading of the score with much consideration against overwhelming the voices.

W. R. MURPHY.

NATIONAL CHORUS IDEA WINS APPROVAL

Dr. Dann Asks Supervisors' Support

JUDGING from the number and character of the letters received, the proposed National High School Chorus has the enthusiastic approval of supervisors in all sections of the country. This is fortunate, for the success of the undertaking depends almost entirely upon the active and intelligent co-operation of the supervisor, who must select the voices, make certain the music is well learned and memorized, and be responsible for the proper chaperonage of the singers during their Chicago trip. Often the task of raising the money for the expenses of the chorus members will also fall upon the supervisor. Many have had this experience with members of the National Orchestra, with remarkable success. These successes are evidently to be duplicated with the National Chorus. One supervisor in the State of New York has made application for eight chorus members and several members of the orchestra. The expenses of the singers and players are to be met by receipts from choral and orchestral concerts supplemented by contributions from the Board of Commerce.

The demands upon the musicianship of the superior and chorus members are formidable. The program is not easy to sing. It challenges the ability of high school boys and girls to learn and interpret in a dignified and musicianly manner, music in three, four and eight parts, for mixed voices, male voices and female voices, unaccompanied and with orchestra accompaniment, and including music both light and serious, patriotic, secular and religious.

Mr. Hesser and his Committee on Vocal Affairs, who, with the conductor, selected the program, believe that a national high school chorus of 300 voices carefully selected and trained by the supervisors, can be trusted to acquaint themselves creditably in the two unaccompanied eight part choruses and other difficult numbers on the program. If this high opinion of the ability and capacity of the supervisors and chorus proves to be correct, the result will be far reaching, invaluable in its effect upon choral singing in the high school.

The prevailing standards of choral singing in the United States, both in the high schools and in adult organizations, are unfortunately low. It is absolutely imperative that the tone quality and interpretation of the superior chorus shall compare favorably with the superior orchestra. Choral singing with us has lagged behind the orchestra because it has not kept pace with the musicianship attained by the orchestra. In Great Britain and on the continent of Europe this condition does not prevail. Choral singing there keeps pace with the orchestra. The vital appeal and unqualified success of superior choral singing has been repeatedly demonstrated lately by several visiting foreign organizations and by outstanding choirs in the United States. The *a cappella* singing of these choirs is especially beautiful. The importance of group singing cannot be over-estimated. It is and always has been a vital element, if not the most vital element, in the life of every really musical people.

This first National High School Chorus is one of a series of demonstrations aiming to stimulate and improve choral singing in the schools. Branch conference choruses have proven the practicability of the plan. President Bowen has said that this is to be "a Singing Conference." He has honored the chorus and orchestra by scheduling no other meetings during rehearsal hours, eleven to four o'clock daily. This is a signal tribute to these organizations, making them the leading features of this first biennial meeting. Several distinctive school choruses will appear on the Conference program during the week.

It is hoped that supervisors in every State will feel that the National Chorus is their success, that the farther they are from Chicago the greater the achievement in sending one or more representatives. Places will be reserved until February 15 for States not represented.

Wherever conditions are favorable the local supervisor will send for application blanks to R. Lee Osburn, Maywood, Ill., find some way to finance the traveling expenses and proceed to select the voices, order the music from the Gamble Hinged Music Company, Chicago, and begin the preparation of the singers. Many supervisors are planning to use all or part of the program as their choral material for the year.

THE matter of greatest importance now before the Committee on Vocal Affairs is the National High School Chorus. It is the most vital and the most colossal task before the Conference, since the debut of the National High School Orchestra two years ago in Detroit. Its success depends on the interest and work of each and every supervisor. Therefore the Committee urges every Conference member to send immediately to Mr. R. Lee Osburn, Proviso Township High School, Maywood, Illinois, for the explanatory bulletin and application blank, if he has not already received one; then to send for the music and begin intensive training with this group. The time is short; every minute counts, and the music must be perfectly learned if the chorus is to be a success.

The complete choral program is in the December issue of the Music Supervisors Journal and the music can be secured, bound in one volume, of the Gamble Hinged Music Company, 67 East Van Buren Street, Chicago.

Dr. Hollis Dann, who will conduct the rehearsals and the public performance, has the accompanying message to the Conference.

The official chorus accompanist at Chicago will be Frank Luker, of Boston. Mr. Luker has been for many years the accompanist for the Handel and Haydn Society and the Apollo Club of Boston.

QUARTET COMPETITIONS

Every supervisor has read in the December JOURNAL or Musical America of December 17, the announcement of the quartet competitions which are to be held during Conference week for members of the National Chorus.

Given intelligent direction and motivation, every high school, large or small, can develop this ensemble work in some form.

Competitions offer the most effective motivation. I believe it was Martin Luther who said that it was a pity to let the devil

have all the good tunes. It certainly is a pity to allow athletics to monopolize the tremendous force available in the spirit of competition. We are rapidly learning what has been known abroad for a long time, that the competition idea is just as effective in music as it is in athletics. The quartet competitions are offered therefore, not only to promote and improve the National Chorus, but to stimulate the development of small ensemble organizations in the high school.

A beautiful solid silver Tiffany cup costing \$150 will be awarded to the school winning first place in the male quartet competition. An identical cup will go to the school winning first place in the mixed quartet competition. The cups are presented by the Etude Music Magazine, through its publishers, the Theodore Presser Company.

Attractive and appropriate prizes in the form of plaques and shields, lettered, like the cups, with the names of the winning school and of the members of the quartet, will be awarded to the schools taking second and third places in the two competitions. These four prizes are presented by the National Bureau for the Advancement of Music.

Entries for the quartet competitions may be made until March 1 by sending the names of the singers and the school to R. Lee Osburn, Director of Music, Proviso Township High School, Maywood, Illinois. Additional information concerning the competitions will be found in the December JOURNAL and in Musical America of December 17.

I feel very keenly the responsibility which President Bowen has placed upon me of conducting the rehearsals and concert at Chicago. In deciding to make the National Chorus a leading feature of the Chicago meeting, he necessarily places a like responsibility upon you, the individual supervisor. With your wholehearted cooperation we, working together, can accomplish this great undertaking. Without your efficient aid, my part of the work cannot be successful. Therefore I am counting upon your enthusiastic co-operation at every step from now until the close of the concert Friday evening, April 20. If each one concerned—supervisor, chorus member, accompanist, conductor and each member of the committees in charge, does his part faithfully and well, the result will mark an epoch in the history of choral singing in the high schools of America.

RECENT RECORDED MUSIC

By PETER HUGH REED

AS this department was founded to keep readers in touch with the best music that can be heard in the home, one of the things the editor aims to do is to call attention to all unusual releases, whether foreign or domestic.

A personal service is opened, and any information relative to musical discs will gladly be given. Lists of composers and suggested lists for the formation of library collections will be compiled in the near future. Ideas that readers may express will be welcome; each idea will help in the realization of a purpose. A "Question and Answer" column and other correspondence will also be conducted.

Outstanding New Records

"**Tod und Verklärung**," Richard Strauss; State Opera Orchestra conducted by the composer. (Brunswick.)

Symphony No. 4 in D Minor, Schumann; Pfützer and New Symphonic Orchestra. (Brunswick.)

A Trumpet Voluntary, Purcell-Wood;



Dr. Hollis Dann of New York University Who Will Conduct the National High School Chorus.

and **Solemn Melody for Organ and Orchestra**, Davies; Hart and Hallé Orchestra. (Columbia.)

"**Voices of Spring**," and "**Enjoy Your Life**," Johann Strauss; Strauss and Symphony Orchestra. (Columbia.)

"**Don Juan**," Overture, Mozart; Weismann and State Opera Orchestra. (Odeon.)

Danse Macabre, Saint-Saëns; Moerike and State Opera Orchestra. (Odeon.)

Symphony in G Minor, Mozart; Sargent and Royal Opera Orchestra. (Victor.)

Lyric Suite, Op. 54, Grieg; Royal Albert Hall Orchestra. (Victor.)

"**Finlandia**," Sibelius; Royal Albert Hall Orchestra. (Victor.)

"**Hänsel and Gretel**," Overture, Humperdinck; Coates and Symphony Orchestra. (Victor.)

"**Don Juan**," Richard Strauss; Coates and Symphony Orchestra. (Victor.)

How They Sound

This version of "Death and Transfiguration" is not brilliantly recorded, it lacks the depth of the concert hall effects, and the orchestra is small. But it is commendable for its instrumental balance and the orthodox reading of the composer. . . . The Schumann set suffers from inferior recording; the surfaces of the discs are excessively scratchy. It is difficult to form any true opinion of the interpretation, which evidently has suffered also through poor projection.

The Hallé Orchestra disc is a matter for taste. Personally I find this type of music innocuous and soporific. . . . The Strauss waltzes are conducted by the grandson of the famous waltz-composer. They are evidently recorded for popular appeal and have commendable qualities, one of which is the unhackneyed choice of material.

The Mozart overture is skillfully interpreted by an operatic conductor of considerable experience. . . . Moerike gives an excellent reading of Saint-Saëns' eerie dance. One almost visualizes the skeletons whirling in and out amongst the graves.

The Message of Mozart

Mozart's lyrically gracious "G Minor" has been given a conventional performance rather than one displaying the emperian style that is truly Mozartean. The

orchestra is evidently arranged according to the composer's wishes, as the projection has none of the volume and depth of a modern symphony orchestra; but this is an orthodox procedure. The recording is good however, and the message of Mozart is there, pleasingly if not meritoriously given.

Grieg orchestrated the Lyric Suite from his piano group. The four numbers used are typical of Grieg's style, and lovers of this composer will undoubtedly welcome these discs. As a miniature suite for orchestra, they are enjoyable, especially the Nocturne, which gains considerably in its orchestration. The Suite includes "Shepherd Boy," Norwegian Rustic March, Nocturne and "March of the Dwarfs." . . . Sibelius' musical nationalism may be considered facile, but at the same time it is decidedly commonplace. Its popularity in the concert hall undoubtedly recommended it for recording. The present version, in the light of recent recordings, is not a great one.

There is a certain catholicity in the music of Humperdinck which recommends it for recording. The successful revival of "Hänsel and Gretel" at the Metropolitan Opera this winter makes this disc a timely release. Coates gives it a splendid reading. . . . In the "Don Juan," all the realism and volume of a modern symphony is projected. With the dexterity of a great conductor, Coates brings out the various activities of the *Don* so adroitly conceived by the composer.

More To Enjoy

Cuban Rhapsody, played by José Echaniz. (Columbia.)

"**Molly On the Shore**," Grainger; and Cradle Song, Brahms-Grainger, played by Percy Grainger. (Columbia.)

Preludes and Fugues in C Major and C Minor, Bach; played by Harold Samuel. (Victor.)

Variations Symphoniques, Franck; played by Alfred Cortot and Royal Albert Hall Orchestra. (Victor.)

Echaniz, a Cuban pianist, plays a mildly diverting composition of his own. The piano tone is realistically recorded. . . . Grainger plays with his incomparable artistry. The piano records of this artist are rare gems; each seems better than the previous one.

(Continued on page 18)

WHAT OF THE AMERICAN COMPOSER?

Some Reflections Anent The Problems of Creative Musicians

By CHARLES HENRY MELTZER

THE announcement of an elaborate compilation, by E. E. Hipsher of the *Etude*, devoted to American composers of "grand" operas, awakes new interest in a neglected subject.

Mr. Hipsher is an enthusiast. He believes in the existence at this moment of many operas by Americans, worthy of performance side by side with the works of foreigners.

I know of some, a few, which have been heard, and of several more which may deserve respectful notice. But between Mr. Hipsher's faith and mine there is a difference. Mr. Hipsher thinks our opera has matured. I only hope, and pray, that it may be permitted to mature.

We are all waiting, longing, to welcome American composers, if they are ready to compete with foreign rivals. And most are willing, more than willing, to let English (vital and essential factor) have a chance in opera. Those who heard "Martha" a few weeks ago at the Metropolitan will not have forgotten the quick outburst of applause which rewarded Frances Alda when she sang one—the final—verse of "The Last Rose of Summer" to the English words.

The Composer's Fate

But what concerns us just at present is less the importance of the use of English speech in lyric drama than the hard fate of the American composer. Till lately, he was looked on as a pariah, treated with indignity, rebuffed and scorned. Prizes were offered him for symphonies and operas, and, now and then, to pacify him, he was even commissioned (on what terms, some of us know) to write an opera. With what relief, though, did the all-powerful "patrons" of art watch the sad failure of so many halting efforts. How gladly, after reluctantly producing "The Pipe of Desire" and "Mona," among other works, did the Metropolitan revert to its old repertory. How often, as an offset, did the same Metropolitan annoy us with jejune inanities by Italians, Germans, Austrians. How little did the "Met." mind what it squandered on "Violanta" and "L'Italiana in Algeri." How grudgingly it encouraged our own aspirants to fame. Yes. They did spend \$10,000 on that "Mona," of depressing memory. And they spent thousands more on burying it handsomely. The givers of the wake made pompous speeches about what they called the success of Horatio Parker's dreary opera. But, when the lights were out and the high celebrants withdrew, they smiled and sighed and—sneered.

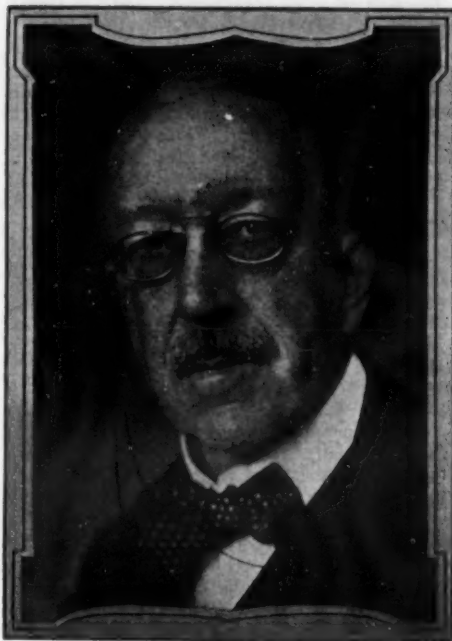
In Chicago, they produced at least one work, "Natoma," which could not be disposed of quite so easily. Yet, though it was sung over thirty times there and in other cities, "Natoma" has been snugly tucked away, perhaps for ever. It has shared the fate of "Shanewis" (which had merit) and a dozen other efforts of Americans. Nor, to be honest, do I blame the managements of our two opera houses. After all, not even "Natoma" was original. It had been borrowed, very largely, from "Carmen" and "Tosca." Not that one need score that up against it too censoriously. Wagner himself owed much, in "Tannhäuser" and "Lohengrin," to Weber. As we have often been reminded, the Metropolitan was not meant by those who built it to be a kindergarten. This also may, to some extent, be true of the Chicago house. But, if it be, to what more friendly theater can our composers turn?

In Concert Rooms

First, however, let us see what is done for them in the concert rooms.

The symphony societies, more especially those directed by Frederick Stock of the Chicago Orchestra, and Walter Damrosch, of the New York Symphony, have, in the past ten years or so, performed many works by Americans and thereby afforded our composers some encouragement.

But they need more than moral help to keep them active and beyond danger of starvation. A fee of \$75 or a \$100 for each performance of a symphony which has meant a long year's work, maybe, to its inventor, will not exclude poverty. Even a \$1000 prize, like that awarded to Louis Gruenberg by Mr. Damrosch for "The Hill of Dreams," did very little but awake mad,



Charles Henry Meltzer.

empty hopes in the composer's brain. One performance. And "The Hill of Dreams" was buried. Where is Louis Gruenberg now? At work in Europe.

Think of Griffes, whose delicate fantasies (now that their creator has passed beyond rewards) are so often applauded in our concert rooms. Think of our Victor Herbert, driven from the invention of symphonies and symphonic poems to the more remunera-

tive field of operetta. Think of a score of other men whom we could name, repressed or crushed despite their high ambitions by the neglect of those who might have made it possible for them to achieve much greater things than trivial comic operas.

Our composers are themselves not free from blame, though. In a land like ours, where life is painfully practical, they are apt to forget that artists are not stock-brokers. The example of their neighbors soon affects all but a valiant few. They abjure their dreams and turn their minds to business.

Clinging to Dreams

It seems to me that artists, truly artists, should cling more closely to their dreams, be willing to face want, distress and failure, in the hard fight for fame. But that should not prevent those who are able from aiding and encouraging their efforts. We have rich foundations, multi-millionaires, who might and should be the equivalents of Maecenases. Some of our wealthy citizens, men like Mr. Flagler, Mr. Lewisohn, Mr. Mackay, Mr. Eastman, women like Mrs. Rockefeller McCormick and Mrs. Harriet Lanier, have spent millions for the general good of music. Yet hardly one of them has remembered that, to build up a great school of music, one must have composers, and that, to compose, those men must live.

We know how Mozart died, and we read lately of the misery with which Puccini long contended in his youth. Yet we can surely not approve the ruthless indifference to their fate which caused them anguish. The wealthiest nation in the world should be more generous to its artists. It aids symphony societies, it pays lavishly for orchestras. But it does almost nothing, nothing, for the most important of its musicians, the creators of music.

Great were the hopes aroused eight years ago by the announcement that the late Mr. A. D. Juilliard had bequeathed most of his fortune—about \$15,000,000—to the development of our music and musicians. Deep was the disenchantment when year after year slipped by without anything of value being done by those in control of that fortune, beyond the awarding of some hundreds of silly fellowships and scholarships, obviously inadequate for the support or complete education of musicians, the enriching of a handful of teachers, the acquisition (for a price kept secret) of an Institute already endowed and in no need of help, and repeated promises—still to be fulfilled—of assistance for our composers.

If I do not mistake, it was seven months ago that, after Dr. Noble had worn out the public patience by his failure to accomplish the unquestionably fine purposes of Mr. Juilliard, and had, by his attitude, compelled the resignation of his Advisory Board, the appointments of Mr. Hutcheson and Professor Erskine, of Columbia, again stirred our hopes by a new promise that something would be attempted to encourage our creative artists. That promise was repeated many weeks ago, it would seem, by Prof. Erskine, at a private gathering in a New York club house. We are still waiting for the announcement of the plan—something more thorough and more broad in scope than the award of \$5,000 to one gifted inventor of one opera—which will give shape to what at present is no more than a vain promise.

What Dr. Noble Said

About five years ago, when Dr. Noble was the All-Highest in the councils of the Juilliard Musical Foundation, I interviewed

(Continued on page 25)

GERSHWIN TO WRITE NEW RHAPSODY

By HYMAN SANDOW

GEORGE GERSHWIN, jazz composer of "The Rhapsody in Blue" and other successes, hopes to complete a second rhapsody and an orchestral ballet, "An American in Paris," before the end of the coming summer.

On the eve of his departure for the South, Mr. Gershwin revealed this information to the writer in an exclusive interview in his studio on West One Hundred and Third Street.

Early in March Mr. Gershwin will sail for Europe. After visiting London and Paris, he plans to take a house in Southern France, where he will work and study—he does not now know with whom or what. Nor has he any public appearances scheduled during his stay abroad, which will keep him in Europe till mid-summer.

"In the Rhapsody," he said, "I tried to express our manner of living, the tempo of our modern life with its speed and chaos and vitality. I didn't try to paint definite descriptive pictures in sound. Composers assimilate influences and suggestions from various sources and even borrow from one another's works. That is why I consider the Rhapsody as embodying an assimilation of feeling rather than presenting specific scenes of American life in music."

His Greatest Thrill

I asked Mr. Gershwin if it were true that he might soon undertake to compose an American Opera. He said he did not contemplate any such work, just now, nor did he expect to attempt so arduous a task until he could devote at least two years entirely to it.

"My greatest musical thrill?" he echoed the next question. Without a moment's hesitation he said, "The time that I first heard by Concerto in F played by an orchestra. That was my first orchestration, you know. Two weeks before the Concerto was publicly presented by the New York Symphony Orchestra I hired an orchestra of fifty musicians with whom I played the piece in the Globe Theatre. That was an experience I guess I'll never forget.

"I derive far more fun and personal satisfaction from writing music for symphonic performance than for the theatre. The songs and music I write for the stage are more or less made to order, but when I write such a score as the Rhapsody, I have only myself to consider and can write as I please. I dislike being tied down to a certain situation or set of lyrics when I write musical comedies, and therefore the freedom I have in composing my own symphonic pieces is all the more welcome and pleasing."

Mr. Gershwin plays the piano in public, on the concert stage or before the radio "mike," exactly as he plays it for his own amusement or for a group of friends. As far as he can determine, he exerts the same amount of touch under varying conditions.

"Did you play any differently than usual on that evening last summer at the Lewisohn Stadium when the Philharmonic Orchestra

under van Hoogstraten presented your Rhapsody and Concerto?"

"Not so far as I knew," he answered. "Despite the size of the crowd (about 18,000 persons attended), I felt as though I were playing for a few friends, whose faces I could recognize in the audience, right in this room."

Likes All Kinds

"If you could specify the numbers to be played during one performance by a symphonic orchestra," I asked, "what music would you desire to hear?"

Mr. Gershwin puffed silently at his pipe for a moment as his glance strayed ceiling-ward.

"Here's what I'd like to hear," he began. "First, the Bach Passacaglia, orchestrated by Stokowski. Then, a symphony by Mozart or Beethoven, preferably the latter's Fifth or Seventh. I'd want Stravinsky on the program, too, represented by either his 'Petrouchka' or 'Le Sacre du Printemps.' And I'd wind up the concert with Richard Strauss' 'Till Eulenspiegel.' As alternate pieces I'd like to hear Debussy's 'L'Après midi d'un Faune' or one of Bach's Brandenburg Concertos."

"I like all kinds of music that have lasting qualities. History, it seems to me, repeats itself in music as well as in other things. There's always something startlingly new, and there are always composers who sooner or later pass out of the picture."

"What do I plan to do with jazz? I really don't know. Jazz music in the sense of music enjoyed by and large among the people of any country has always existed, and such folk music has often been transferred in one form or another into symphonic music by various composers."

"I've never really studied musical form. That's nothing, of course, to be proud of. But regardless of the kind of music a composer is writing, it must have a definite line of progression. It must have a beginning and an end and a suitable section combining the two, just as the human body, to be complete, must have arms, legs, and a head. In this sense of trying to make my musical compositions each a complete work, I suppose that there is a certain form to them."



An Impression of George Gershwin by Cocarrubias (Courtesy of "Vanity Fair")

Concerts and Opera in the Metropolis

Horowitz and "Egdon Heath"

NEW YORK SYMPHONY ORCHESTRA.
Walter Damrosch, conducting; Mecca Auditorium, 3 P. M. Soloist, Vladimir Horowitz, pianist, Feb. 12.
"Festival" Overture.....Leopold Damrosch
"Egdon Heath" (first time).....Gustav Holst
Marche Militaire in D.....Schubert
Concerto No. 3 in D Minor, for Piano
With orchestra.....Rachmaninoff
Mr. Horowitz
Symphony No. 5 in C Minor.....Beethoven

WE presume our first words should concern Mr. Gustav Holst's "Egdon Heath" which enjoyed a world premiere last Sunday. But Vladimir Horowitz dominated the concert so thoroughly with his dashing and colorful interpretation of Rachmaninoff's concerto that his performance was easily the important news of the day.

Mr. Horowitz at his first appearance the week before, impressed us as a rather sensational young pianist with tremendous technical powers and a tendency towards vulgar displays of his talents. Last Sunday, however, he played with a beautiful sense of proportion and tone control. He proved that he can play with a delicate touch, with exquisite color, with fastidious phrasing. His brilliant and fluid legato transformed Mr. Rachmaninoff's well worn concerto and filled it full to overflowing with warmth and life. Mr. Horowitz has impetuous qualities of temperament but when these are well disciplined as they were last Sunday he impresses this observer as one of the most colorful and commanding young artists now before the public. He received an ovation. Mr. Damrosch gave the young pianist almost too much latitude at his instrument but the orchestra responded admirably to some exacting demands in their accompaniment.

Mr. Holst's "Egdon Heath," written as a commission from the New York Symphony Society and drawing its inspiration from "The Return of the Native" by Thomas Hardy, who died so recently, proved to be an uninteresting work. It was well constructed, skillfully scored and was very evidently an earnest sincere attempt to render musical justice to Hardy's magnificent prose, but there was little variety of color; no really vital musical qualities to render it striking in any way. Debussy and Delius in other music have appreciated much more vitally and clearly the inherent qualities of Egdon Heath. The work was received with a bit of perfunctory applause. Preceding the performance Paul Leyssac, of the Civic Repertory Theater, who has an excellent voice if you like elocution, read portions of the novel which failed to inspire Mr. Holst. Leopold Damrosch's Festival Overture was played with fervor and excellent contrasts. It is an effective composition which deserves to be played oftener than it is.

H. N.

Mr. Bohnen's Athletics

"CAVALLERIA RUSTICANA" and "Pagliacci" formed a holiday afternoon offering for a large audience at the Metropolitan on February 13th. The occasion marked the first appearance of Michael Bohnen in the role of Tonio, while his wife, Mary Lewis, in her first Metropolitan role of the season, sang Nedda. The other event of the afternoon was Miss Florence Easton's Santuzza in "Cavalleria," which was one of the finest interpretations of the role this chronicler has seen. Miss Easton brought a passion and intensity to her beautifully wrought conception of the character which must have surprised even her ardent admirers. With Mr. Bohnen and Miss Easton infusing vitality and color into their roles the familiar double bill took on fresh colors and new interests.

The novel features of Mr. Bohnen's appearance occurred after the entrance of the strolling players when he walked about on his hands and turned cartwheels to the vast delight of the house. Mr. Bohnen was formerly well known for his athletic prowess in Germany. But he likewise sang his music with fine dramatic color and moving warmth. When Mr. Bohnen hews to the artistic line he is almost always effective. Mr. Martinelli as Tonio sang well in spite of a cold. Mary Lewis was pleasing to look upon and sang with some fervor. Dramatically, however, she was not a very convincing figure. In "Cavalleria" other important roles were filled by Messrs. Tokatyan and Basiola, and Dorothea Flexer as Lola and Philine Falco as Lucia. Messrs. Tibbett and Tedesco appeared in "Pagliacci" and Mr. Bellezza conducted both operas in his usual invigorating manner.

Oliver Denton

ONE difficult thing for a pianist to learn, we submit, is the meaning of *crescendo*, and having by dint of stern will sat through some recent recitals where the dynamics rattled around us like a battery of alarm clocks, we take off our collective hat if only for one count to Oliver Denton for not trying to shake us out of our seat. Given the evening of Feb. 7 in Town Hall, his concert drew a large audience despite the weather



© Mishkin

Carmela Ponselle, who will sing the role of Amneris in "Aida" at the Metropolitan on February 23.

and brought out what proved to be a considerable musical sense and no small degree of technical skill.

There were, we admit, evidences of an imaginative lack and of certain rhythmic weaknesses, but Mr. Denton did not prove greatly disturbing in a program which included numbers from about as many different composers as one would be likely to name if asked suddenly by a total stranger. To be exact, he played Rameau's "Gavotte and Variations," Leo's "Arietta," Mozart's "Gigue," the Schubert sonata in A minor, Brahms' Ballade, Opus 118, No. 3, and Intermezzo, Opus 119, No. 3, and Chopin's Barcarolle and Ballade in G Minor, after which he rested and returned to play Griffes' "The White Peacock," Albeniz "Triana," Rachmaninoff's "Prelude in E flat" and the Liszt Rhapsody, No. 10.

With the exception of its third movement, which became tiresome, the sonata was perhaps the best read number on the program.

A. B.

Deerfield Glee Club Won

DEERFIELD ACADEMY, once before winner of the Inter-Preparatory Glee Club Contests, again took first place in competition with fifteen other groups at Town Hall Saturday evening, Feb. 4. Pawling School rated second in the eyes of the judges. A "prize song," performed by all of the competitors, was Praetorius's "Lo How a Rose," and counted 60 per cent. in the final judgment. The cup, which was thus won for the second time by this school, must be earned three times for permanent possession. Taft School, which carried off a new cup for the presentation of the best original song on this occasion, has also won the original cup twice, and Worcester Academy once. Philip James of New York University, substituted for Dr. Hollis Dann as chairman of the judges. His associates were Dr. Richard W. Grant and Channing Lefebvre. Alma Kitchell, contralto, was the soloist, accompanied by Ralph Douglass. Marshall Bartholomew conducted.

I. W. T.

Walter Giesecking

MODERN music is great not because it is modern nor yet because it is music, for oftentimes it appears to be neither.

Nor does its greatness lie in its composers, for its composers are almost without exception men who know little about "form," "beauty," and the "harmony of the spheres,"—and all too often care less. If it be great—and it is great—it is because now and then there comes a man who can do what lesser mortals cannot do,—project himself, his hopes, his ideals, his finest inner grace, through the meaningless, formless framework of what "these rebels" write.

The days of the great composers are dead, nor is it likely they will ever live again. Beethoven, Bach, Schubert, Brahms, Haydn Mendelssohn—when can a modern world steeped in reality find the like of those towering figures who forged the overwhelming portion of our greatest repertoire music? The line has run out and we find it was never fastened at the bitter end.

Look for the incarnate spirit of those men—Beethoven, who would shamble to the piano and batter a rude, improvised theme into transfiguring beauty; Schubert, whose gift for improvisation was so remarkable he needed no piano to compose his greatest works.

Walter Giesecking last Sunday gave a concert in Carnegie Hall that was in an artistic and prophetic way one of the most important events in recent years: not because he played the Bach overture in B minor, nor the Beethoven sonata in C minor for many others have read as much and more into these limited sources of meaningful sound, but because he suffused with himself a final group of modern compositions—their names do not matter—and projected the essence of something that is truly great out to a rapt and eager audience.

Modern music can be made to mean everything or nothing. It is the perfect framework for the master carpenter-musician. It is in the development of the greatest artisans that we will find our future—the development of such men, let us say, as Mr. Giesecking.

A. B.

Myra Reed

MYRA REED, heard in Town Hall Feb. 8, proved to be an able technician with a tendency to moon over Chopin and the personal magnetism and charm to get away with it. Her most noteworthy accomplishment seems to be crossing hands, which was developed upon at some length in the second number on her program, Scarlatti's Capriccio in A major.

She is the possessor of several engaging tricks, including a deft and throaty turn that proved especially delightful when in evidence. Her numbers were two preludes and fugues from the well-tempered clavier of Bach, the Beethoven Sonata, opus 109, Chopin's Waltz in A flat major and Etude in C minor, Prokofiev's Marche Grotesque, Ravel's Sonatine, and the Delibes-Dohnanyhi Nails Waltz.

A. B.



Mr. Louis Graveure, tenor (and baritone), who recently sailed for Europe without his beard.

Anna Robenne Dances

VARIOUS shouts in Russian and much stamping of foot and muttering of "one-two-three-four" offstage disconcerted us in our appreciation of the delectable Miss Robenne and company of ballet ladies at the Forty-eighth Street Theater last Sunday night, and as the affair began a half hour or so after schedule and it was scheduled to begin at the late hour of nine, we confess we didn't wait to see what might develop in numbers 2 to 11, inclusive. However there seemed to be the usual tiptoeing around characteristic of ballet and not a few whirls and faintings in the first number, Tchaikowsky's Swan Lake. Miss Robenne was aided by a Pierre Vladimiroff who substituted at the last moment for Anatole Viltzak, who was ill. Mr. Vladimiroff did one clever bit of acrobatics in jumping into the air and turning around several times before coming back to earth which have practical applications in the case of subway jams, etc.

A. B.

Announcing Our Youngest Reviewer

Musical America takes pleasure in announcing with this issue, its engagement (at no great expense) of a special critic for those concerts which have been designed to teach the young idea the appreciation of music. Walter Koons 2nd, aged eleven, makes his debut with the subjoined review of the last Philharmonic Children's Concert. Master Koons will hereafter be assigned to those New York events which are calculated to bring the juvenile mind into rapport with the Bigger Things.

MR. ERNEST SCHELLING'S New York Philharmonic Orchestra concerts for children are always interesting and enjoyable because he plays the happy kind of music children like to hear. He helps us enjoy it more by telling us interesting things about the music and the instruments that play it. This makes the third season that I have heard Mr. Schelling's children's concerts and he has helped me learn much about music and the orchestra.

On Saturday morning, February 4th, he conducted the second concert of the fifth New York season at Carnegie Hall. The hall was almost completely filled with children and grown-ups.

The concert opened with the showing of some magic lantern slides and Mr. Schelling talking about them. The first group was about the string family, the second about the woodwinds and the flutes, ancient and modern. Then the orchestra played the pretty Scherzo from "Midsummer Night's Dream," then came slides of the oboe, the modern Egyptian and Algerian oboes. Moussorgsky's Prelude to "Chovantchina" and "Gopak" were played to illustrate this instrument. Pictures of the English Horn were shown on the screen. Mr. Schelling said that the English Horn received its name from the old French Horn which was called the Angle Horn because it was bent at an angle of 135 degrees. Later the word "angle" was changed to "English," and so the name became English Horn. Later the instrument itself was changed to the straight horn like it is now. Then came "Ranz des Vaches" from "Manfred" by Schumann with a horn solo by Mr. P. Henkelman. Slides were shown of the Sultan Shakiar and things he did. Rimsky-Korsakoff's bright "Sheherazade" was played. Mr. Joseph Hopkinson was to sing "Hail Columbia!" but was sick and could not come, so everybody sang it. The lively "March of the Sirdar" by Michail Michailovitch Ippolitor-Ivanov concluded the program.

The whole thing was very impressive.
WALTER KOONS, II.

More to Be Said About Concerts

Additional reviews of the New York concerts and concert news will be found on pages 22, 23 and 24. Reviews of recent books of musical interest are included on page 15, while a report of recent records begins on page 4.

The Emergence of Paul Hindemith

By Irving Weil

IF we pin a little nosegay of spring flowers from the February hot-houses on our coat-lapel today as a pleasant token of self-approval for what we had to say recently in favor of orchestral guest conductors, we think somebody or other ought to hand us a pat or two on the back and a few bravos to go with it. For the newest guest conductor to turn up (and they certainly do keep coming) entitles us to at least a single "I told you so" for thrusting into the New York season the most interesting, and the most thoughtfully contrasted evening of music that we have thus far experienced this winter.

This latest of guest conductors to put in an appearance is Pierre Monteux who is to direct the Philadelphia Orchestra from now until the end of April, when we shall perhaps learn whether the name of Leopold Stokowski on its stationery is merely a formal hope about next season or something more definitely substantial. In the meantime, judging by what Mr. Monteux did last week when he brought the Philadelphians to Carnegie Hall on one of their more or less semi-monthly visits, he ought to be an inveigling substitute in one way and another.

He is, as the reader hypothetically interested in these things hypothetically knows well enough, an old acquaintance not only in New York, but in Boston and here and there through the country. He came first to these States before the war as the mainstay of Serge Diaghileff's Ballet Russe and helped enormously at that time to make Igor Stravinsky something more than a name to Americans. Later he took his turn at the Metropolitan Opera in directing the French repertoire, although that, as needs scarcely to be noted, engaged none of his sympathies with modernist music.

Finally, he became conductor of the Boston Orchestra and it was whilst he thus had the run of what he thought Boston and New York ought to know about contemporary music that he opened our eyes wide. He introduced us to the Stravinsky of the "Sacre du printemps," a nine-days wonder whose ninth day is not yet over by any means. It was Mr. Monteux's most signal achievement at the time and no one else who has since played the piece has done it so tellingly.

It is worth recalling Mr. Monteux's courage and ability in this matter, for it took courage to compel audiences in those days to listen to the mature Stravinsky and it required an exceptional understanding of a strange and new idiom in music; but the thing is even more appositely worth recalling because it probably did more than any other single occurrence over here to sweep aside much of the petty idiocy that then passed for criticism of modernist music, the good with the bad.

It made all the epicene ladies and gentlemen catch their breath, though they still went on shaking their heads; it dissipated the water-vapor wit of the professional skeptics whether they would or not, and it once and for all convinced those who sanely enough merely wanted to be shown. Since then the pish-tush attitude toward all modernist music has disappeared except among those who naturally pin a pish-tush on anything and everything that might make them irritatedly indulge in a bit of thinking.

Mr. Monteux the other evening did a service for Paul Hindemith, the young German, somewhat similar to what he had once done for Stravinsky, although this affair was different both in kind and degree. The Hindemith music he played was of course different, far less momentous; and others besides Mr. Monteux had already given people hereabouts some little taste of his quality. Nonetheless, what Mr. Monteux played and the way he played it were again an eye-opener and we imagine that henceforth this young composer will, somewhat generally, be regarded as a person less to pish-tush at than to give expectant and rather respectful ear to.

Hindemith Drops the Steely Laughter From His Savagery and Becomes Grave

The piece on the Philadelphia Orchestra's programme was the concerto for orchestra in Hindemith's opus 38, for there are also concerti for piano, for cello and for violin in this same opus number. He is probably

the most facile writer among all the modernists and he turns out so much music and so easily, it seems, that grouping four works within a single designation isn't to him the fearful waste of digits that it would appear to be to some of the more laborious and economical brethren.

This concerto for orchestra is Hindemith in a most serious mood, except possibly for the brief interlude of a march for woodwinds; and gravity is something rather exceptional with him for, like Vittorio Rieti, the Italian, and Lord Berners, the Britisher, he finds a good deal to laugh at, if not precisely about, in this world. His laughter is considerably callous, sometimes bitter enough, and always steely rather than unctuous. There is irony but no pity in it. But he is now thirty-two and latterly life has given him, apparently, more to think about than to become grimly amused over, although he still has his robustious moments.

In this concerto, however, he becomes profound without getting dull; objective to a large extent, without emptying his music of meaning; and he touches a high originality in manner and content. There is a nervous excitement in it and at times something of savagery—all of which is set off against a restrained but fanciful relief of humorous commentary on the passing show.

The piece plays in four movements but there are really but two large divisions, the first of which has the significant direction that it be played "without pathos." The woodwind march opens the second part and this passes unbrokenly into a basso ostinato finale. The whole is alertly and infectiously alive, a reanimation of old forms for a new purpose.

Hindemith, like several of the more thoughtful of his contemporaries, has picked up eighteenth and even seventeenth century formal moulds and filled them with his own ideas. For him, as for the others like him, the forms and the associations clinging to the forms of nineteenth century romanticism are played out. They hold too much of an outworn type of sentiment, if not a wholly distasteful sentimentalism. Such art as explains and reflects modern life no longer finds these things suited to it or to the explanation and reflection it offers of what is now the inner aspect and impulse of the contemporary scene.

The moulds of toccata and fugue which Hindemith employs he fills principally with a new content of unaccustomed rhythm. The moulds all but burst now and then, but that is their lookout. It is his own aim that is the main thing and it becomes important in the circumstances because he achieves it. Like Stravinsky and Bartok, it is rhythm that he is interested in and what holds it is merely a starting point. It is as a piece of rhythmic expression that this concerto is chiefly remarkable. Its form, as you listen to it, becomes secondary; that enables the composer to escape the merely sentimental.

The piece was so skillful and pointed a summary of what was in Hindemith's mind when he wrote it, the orchestration was so expert, so neat and yet so full of the unexpected, and the music itself was so moving in its own way, that last week's audience unmistakably felt its power, particularly since Mr. Monteux played it as admirably as he did.

But it is to be hoped that Hindemith will not become too grave as he moves on through his thirties. It would be quite too bad if the man who wrote the naughty "Nusch-Nuschi," a brief opera for puppets which, with the one-acters, "Mörder, Hoffnung der Frauen" and "Sancta Susanna" once gave the Germans the megrims, should be swamped by too much newfound seriousness. However, that is not likely.

So recently as last summer, induced, it was evident that his sense of humor was still intact. Last July one of his latest works, a ten-minute opera called "Hin und Zurück" had a performance at Donaueschingen, in Baden, and it was the hit of the festival there. The tiny opera, has for its idea the same that animated one of the skits of Charlot's Revue two or three years ago—a dramatic bit that reached a mock-tragic denouement half way through and then played backward to its starting point.

In "Hin und Zurück," a swift marital tangle reaches mid-climax when the husband shoots his wife. Fate then appears in person as one of the stage figures in the drama, and chides the husband for taking life on so trivial a pretext; whereupon the watch-charm lyric comedy reverses itself, action for action and word for word, until husband and wife are again reunited.

There is also a fairly recent dance suite for piano of Hindemith's that reveals some-

thing more of this side of the man. It is called "1922" and it begins with a march that has this indication of its intent in the score:

4—HUTCHINSONS—4 Aerial Act

The other movements of this suite are a "shimmy" (how fearfully uptown that already seems), a Boston and a foxtrot finale—and in the midst of it Hindemith has inserted a nocturne with its tongue in its cheek.

All of which shows plainly enough that this German has no mercy for sentimentalism and that the conventional is simply not in his musical make-up—wherein one scarcely recognizes him as a German.



Photo by Jungmann & Schorn, Baden-Baden
Paul Hindemith

Mr. Monteux's Piquant Contrast Between Romanticism and Reality in Sentiment

The concerto that gave rise to this rather lengthy and rambling consideration of Hindemith and some of his music had its quality made the more striking the other evening because Mr. Monteux, as we said at the beginning, is a clever programme-maker. He played right after it Chabrier's "Bourrée fantasque" which, you will observe, is also something poured into an eighteenth century form. But the pouring here was done by a nineteenth century romantic and we gathered that it was Mr. Monteux's notion to have one pay one's money and make one's choice between Chabrier and Hindemith.

It was almost too easy for Hindemith—and yet Chabrier was in his own time and even now is a composer whom not many have been disposed to sneeze at. Bach however, who had a fondness for the bourrée, would not improbably have taken a pinch of snuff if he had heard Chabrier's use of the form. At any rate, whether he would or not, the pretty little brummagem thematic tunes Chabrier dropped into his bourrée and the tinkling orchestration he manufactured to set them off, sounded immoderately trivial after Hindemith. This particular contrast between romanticism and reality in sentiment was in itself almost enough to explain why, in our own day, the foremost among contemporary composers will not, indeed cannot, do the nineteenth century kind of thing all over over again.

Hindemith and Chabrier, in the way we have sermonized about them, were the interesting middle of Mr. Monteux's programme. The beginning of it was the overture to Gluck's "Iphigénie en Aulide," with the Wagner close, which was not quite Mr. Monteux's meat. The end was Beethoven's Seventh Symphony, in which Beethoven discloses something of himself that is far more universally human, far more timeless than anything in the other eight.

The conviction of the futility of most things may be discovered in the slow movement of the Seventh Symphony and a consequent philosophy of the moment for the moment's sake in the rest of it. This is immeasurably nearer the twentieth century in spirit than the romantic and optimistic ideal-

ism of the C minor symphony or of the choral symphony. And therefore the Seventh became an apt ending to Mr. Monteux's programme.

Introducing Roy Harris, a Young American Composer Worth Listening To

Although our imported, resident, semi-native and what-you-will orchestral conductors don't seem to know it, or in any case to give a whoop about it, there are now something like fifty living American composers all busily putting music on paper in the hope that somebody or other sooner or later will find it out. We have just got through compiling a list of them and the way it grew under our hand astonished us. In numbers at least these Americans now compare rather more than favorably with the contemporaries of other countries. The first thing anybody knows, the creative period in American music will have begun and no one will know it except a handful of archive-grubbers like ourselves.

What started us on this little compilation was a concert of the forehanded League of Composers at the Guild Theater last Sunday. The League gave up its afternoon to the performance of some of the newest music a handful of more or less young Americans had just got off their minds, or their chests. The larger part of it was surprisingly good (some of us hate chauvinism so much that we still find it surprising when any American music is good), but the other part of it was as bad as could be expected. Our hunt for the names of all the American composers we could find any trace of was, naturally, to confound the Advisory Board of the League or whoever it is that hit upon this programme. We intended to fling a dozen or so at them and then ask why they picked out the four they did.

But as things turned out, we confounded ourselves—both ways. The job was more than we had bargained for but it showed that anyone now putting together a programme of American music must necessarily hit and miss just about as much as though he were putting together a representative programme of any other country's contemporary music. Moreover, everything the League presented was quite sane, most of it was skillful and assured, and some of it disclosed a highly gifted musical personality.

The last is the most interesting and we shall give over the greater part of this note on the League's afternoon to a passing consideration of the musical personality in question. The composer behind it is Roy Harris and there is little doubt in our own mind that you will hear of him as time goes on. He is a young Oklahoman, now thirty, who very early in his life trekked to California where he did a good deal of studying interspersed with other kinds of hard work. Neither one nor the other seems to have hurt him any, probably because his unmistakable musical gifts are robust enough to have survived both. From California, a Guggenheim Fellowship took him to Paris, whither all American composers now go before they die, some to return afterward.

His stay in Paris produced a sextet for strings, clarinet and piano, which was what the League presented at its concert; and it was by far the most full-blooded matter among the day's doings. Paris, apparently, infected Mr. Harris with none of its current blandishments. His music is neither dilute Honegger nor inflated Milhaud. Stravinsky touched him but little and Ravel is altogether missing in his youthful lexicon. Indeed, no names at all fitted through one's mind as one listened to what he had written. And it was sufficiently good in its own kind to be telling music for what there was of Harris himself in it.

A clarinet sextet or quartet or sonata nine times out of ten presupposes a composer who has once had the neighbors threatening to shoot him at sunrise because of his intimate and unflattering fondness for the instrument; this gambler's average, we discovered, happens to be right in Mr. Harris's case, for he was once a clarinetist himself, playing in the Los Angeles Chamber Music Orchestra and also as a soloist when he could get the job.

There is not a large quantity of other music in the young man's catalogue to date and none of it has been heard in New York besides this sextet. He has an unfinished symphony still by him, the slow movement of which, however, was completed as much as two years ago, when it was

(Continued on page 24)

Broadcasting Across the Country

CHAIN broadcasting has been the subject of much discussion in radio hearings before the Senate Interstate Commerce Commission. In the course of arguments for prolonging the life of the Federal Radio Commission many *pro* and *con* speeches on this phase of broadcasting have flowed under the verbal bridge. Its opponents have claimed that the so-called cleared channels are dominated by the big broadcasting companies and rumors abroad whisper that by this method the "small fry" stations are being slighted.

In this connection it is interesting to note the statement made by M. H. Aylesworth, president of the N.B.C., before the Senate committee. The New York *Herald Tribune* of Feb. 12 reports that one of the points made by Mr. Aylesworth was "That the company has no control over its chain, but has the same relations with individual stations as a press association has in supplying individual newspapers."

Of equal significance were the remarks made by David Lawrence, editor of the United States *Daily*, at a radio talk on Feb. 12. Among other things, he stated in effect that practically no station was on a self-sustaining basis and would not, by itself, be able to present opera stars.



Robert Goldsand, youthful Viennese pianist, who was heard recently over WJZ.

This page is not concerned as to whether or not a "monopoly" exists. It is only interested in the standards and quality of the broadcast programs. And in chain broadcasting the listener sees a feasible plan by which the best music and great artists can be presented to countless audiences. A client of a chain broadcasting company, knowing that his advertising "copy" will be assured a commensurate circulation, thereby deems it worth his while to hire famous opera and concert stars as good will emissaries for the sponsor and his product.

Events of national importance also justify the chain system. No matter where it may occur, a political convention, a Lindbergh homecoming or a Tunney-Dempsey argument can be verbally painted for millions of interested persons scattered throughout the width and breadth of this fair land.

And finally the chain system becomes invaluable to musical appreciation. I have in mind the dissemination of such work as Walter Damrosch is now doing in his R.C.A. hours and which he intends to expand upon in the proposed Air Music College. From one focal point lectures and concerts can be routed and broadcast to those schools, colleges and homes in the country which desire to avail themselves of their benefits.

Robert Goldsand (Ampico Hour, WJZ and Blue Network, Feb. 9). From a musical standpoint the "boy pianist" proved to be very little of the first and quite a bit of the latter. "Master" was applicable to his name in more ways than one. Performing with a technical equipment which might well have been the envy of maturer (or rather older) musicians, young Master Goldsand with his work "in person" and its facsimile in the recording furnished an all too brief session of admirable piano music. He is the possessor of a tone of much color and fullness, which retained its warmth and un-

clouded luster no matter how full the *forte* passages waxed.

Disporting himself with judicious abandon in Chopin's Mazurka Op. 33, No. 4, Goldsand enlivened this composition with a subtle humor and showed digital agility. Mendelssohn's "Hunting Song" was rendered with color and skillful pedal work. His recital concluded with a recording of an expert delineation of the familiar Straus "Persischer Marsch."

To those who anticipated a childish treble, Goldsand's mannish voice in the inevitable word of greeting must have occasioned some surprise.

Joseph Szigeti (Barbizon Musicale,

THE TURN OF THE DIAL

(Eastern Standard Time Unless Otherwise Noted)

Frederick Jagel, young American tenor of the Metropolitan, and **Felix Salmond**, famous 'cellist, as joint artists in the Atwater Kent Hour, **Sunday, Feb. 19**, at 9:15 p. m. Mr. Jagel will sing "Celeste Aida"; "Le Reve" from "Manon" by Massenet; "O Paradiso" from "L'Africaine" by Meyerbeer, and a group of four songs. Madeline Marshall, accompanist. Mr. Salmond will play six short pieces, accompanied by Dr. S. Rumschisky. Over WEA, WEEI, WFI, WRC, WGY, WGR, WCAE, WTAM, WJZ, WSAI, WGN, KSD, WCCO, WOC, WHO, WOW, WDAF, KVOO, WFAA, WSM, WMC, WSB, WBT.

Perkins Blind Choir, 100 mixed voices, Edwin L. Gardiner, leader, in the regular musicale of La Touraine Coffee Concert Orchestra, Augusto Vannini, conductor, **Sunday, Feb. 19**, at 7:30 p. m. from WEEI. The choir will sing works of Eaton Fanning and Rubenstein and several hymns; the orchestra will play several numbers.

Cathedral Hour featuring rare "Ave Maria" by Arthur Bergh, sung as tenor solo, also other music of semi-classical and religious nature. **Sunday, Feb. 19**, at 4 p. m. over WOR and chain.

"Overture on French Noels" by Philip James will be played by Judson Symphony, Howard Barlow, conductor, for first time in Symphonic Hour, **Sunday, Feb. 19**, at 3 p. m. over WOR and chain. Other features will be the Haydn "Surprise" Symphony; the Symphonic Poem, "Die Moldau" by Smetana; and the suite, "Jeux d'Enfants" by Bizet.

Hans Barth, pianist, will play a Chopin program, **Sunday, Feb. 19**, at 7 p. m. over WEA and Red Network.

Father Finn, conductor of the Paulist Choir, will be organist in Aeolian Organ Music Hour, **Sunday, Feb. 19**, at 7 p. m. over WJZ and WREN, Lawrence, Kas. Joseph Laderoute, boy soprano, will sing.

Commodore Ensemble, Bernhard Levittow, conductor, Virginia Newbegin, soprano soloist, in program **Sunday, Feb. 19**, at 7:45 p. m. Three other programs by this instrumental group will be given Monday, Wednesday and Friday at 7 p. m.

Harry Burleigh, Negro composer and baritone, will be guest artist with the Hall Johnson Singers assisting in the General Motors Family Party, **Monday, Feb. 20**, at 9:30 p. m. over WEA and Red Network. Burleigh is soloist at St. George's Episcopal Church.

Arcadie Birkenholz, violinist, assisted by the National Orchestra under the direction of Cesare Sodero, will play Wieniawski's Concerto No. 2 in D Minor, **Monday, Feb. 20**, at 8 p. m. over WEA, WLIT, WEBH, KSD.

Sherif Mahomed Mohiuddin, famous Arabian player of the *ude*, an Arabian instrument, as guest artist with the New York Edison Hour, directed by Josef Bonime, **Tuesday, Feb. 21**, at 8 p. m. over WRNY. Oriental and Arabian music will be played by the soloist and the Edison Ensemble.

Franz Bornschein's Song Cycle, "Tuscan Cypress," given for first time on radio by National Musicalists, **Tuesday, Feb. 21**, at 7:30 p. m. Soloists: Rosalie Wolfe, soprano; Paula Hemminghaus, contralto; George O'Brien, tenor and John Oakley, bass. A string orchestra will assist.

WOR, Feb. 7). An interesting program which was made doubly so by the musicianly treatment accorded it, was offered by Mr. Szigeti. A musician of sincerity and purpose, he is well equipped mechanically and artistically to interpret through the medium of his violin the composers' intent... and with a tone of brilliance and depth.

The program, which was somewhat delayed due to the inclement weather, began with Tartini's Sonata in G. Aside from a certain lack of plasticity in the early passages (due perhaps to insufficient "warming up" beforehand). Mr. Szigeti read this work with finish and poise. Bach's Gavotte, unaccompanied, brought to the fore the artist's command of double stopping, which

"Land of Hope and Glory," choir procession (vocal part of Elgar's "Pomp and Circumstance" March) will open Seiberling Singers' program **Tuesday, Feb. 21**, at 8 p. m. Over WEA and Red Network.

Emma Hoyt, lyric soprano, and **Hubert Raidich**, basso cantante of the Theatre Royale de la Mommaie of Brussels, as guest artists in Eveready Hour, **Tuesday, Feb. 21**, at 9 p. m. The Eveready Orchestra, Nathaniel Shilkret, conductor, will play several selections. Over WEA and Red Network.

Rudolph Ganz, pianist and conductor, will play a program of Chopin and Liszt in the Barbizon Hour over WOR **Tuesday, Feb. 21**, at 9 p. m. **Clark Sparkes**, tenor, will be assisting artist, accompanied by Alice Vaiden.

"Rigoletto" by Verdi, in concert form by National Grand Opera Ensemble. Cesare Sodero, director, **Wednesday, Feb. 22**, at 10:30 p. m. over WEA, WTIC, WCSH, WLIT, WRC, WCAE, WTAM, WSAI, KSD, WHO, WOW, WHAS, WSM, WSB, WTAG, WGR, WTMJ.

Della Baker, soprano, with the Neo-Russian Quartet in Russian half hour, **Wednesday, Feb. 22**, at 8:30 p. m. over WEA and Red Network.

E. Robert Schmitz, French pianist, as guest artist in Ampico Hour, **Thursday, Feb. 23**, at 8:30 p. m., playing Debussy's Arabesque No. 2 and the "Golliwog's Cake Walk." Over WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WLW, WJR, KYW, KWK, WTMJ, WRHM.

Arturo Toscanini, conducting the New York Philharmonic, **Sophie Braslau**, contralto, soloist, **Thursday, Feb. 23**, at 8:25 p. m., over WOR. Orchestral program: "Tannhauser Overture," Wagner; Martucci, Symphony in F; De Falla's "L'Amore Brujo" and the overture to "Iphigenia in Aulis" by Gluck. Program notes by Lawrence Gilman, music critic of the Herlad Tribune, will be broadcast in intermissions.

Toscha Seidel, violinist, guest artist in Maxwell House Hour, **Thursday, Feb. 23**, at 9 p. m., playing the Mendelssohn Concerto in E Minor on his Stradivarius. The Maxwell Orchestra, directed by Nathaniel Shilkret, will play works of Beethoven, Bach, Handel, MacDowell and Dvorak. Over WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WLW, WJR, KYW, WPRC, WTMJ, KSD, WRHM, WOC, WHO, WOW, WDAF, KVOO, WPAP, WHAS, WSM, WMC, WSB, WBT, WRVA, WJAX.

Victor Hour, through stations of the NBC Blue Network, **Friday, Feb. 24**, at 10 p. m.

Boston Symphony, Serge Koussevitzky, conductor, in program **Saturday, Feb. 25**, at 8:10 p. m.

Walter Damrosch, conducting the New York Symphony in RCA Hour, **Saturday, Feb. 25**, at 8 p. m., over WJZ and Blue Network. The program: Overture from "Le Roi D'Ys," Lalo; "Dances of the Furies and the Blessed Spirits" from Gluck's "Orpheus and Eurydice"; Adagio from Second Symphony, Beethoven; Norwegian Dance by Grieg; and one movement from the Sixth Symphony by Tchaikovsky.

Nikolai Orloff, pianist, in Atwater Kent Hour, **Feb. 26**; **Frances Alda**, soprano, and **Frank La Forge**, pianist, in same hour **March 4**.

was accomplished with perfect intonation, also found in the other numbers. In Bloch's "Baal Shem" Mr. Szigeti demonstrated his skill as a master of phrasing.

The Judson Symphony Orchestra, under the leadership of Howard Barlow, was heard to advantage during the intervals between the violinist's appearances.

Deems Taylor, Miss Rose, Russian Exposition of Musical Education (WGBS, Feb. 13). In his lecture on Russian music, Mr. Taylor was in fine spirits, humorously, vocally and pianistically. If one can judge from the laughter and applause of his visible audience, his lecture was a grand success. He evoked chuckles with his "If you'll forgive me, I will sing this song," and then delighted his hearers with his not unpleasant voice. And as an essay on Russian folk-songs his efforts were illuminating and entertaining.

The soprano voice of Miss Rose was heard in three numbers before the station turned its microphone over to other events. Of these, Rachmaninoff's "Soldier's Bride" and Slumber Song were endowed with rare expressive feeling and commendable tone.

Arturo Toscanini and New York Philharmonic (WOR and Network, Feb. 9). A review of this concert will be found elsewhere in this issue. This report is simply to create envy in those to whom the announcer's remarks regarding the illustrious conductor were unavailable. A quaint word picture was painted by the microphone guardian after the Queen Mab number. Those unable to see Mr. Toscanini were informed that he was in most excellent spirits, smiling as he conducted and singing at the top of his voice. A bit of improvising, as it were. ...

Charles Hackett, Nannette Guilford (A.K. Hour, WEA and Red Network). A leading tenor of the Chicago opera and a soprano of the Metropolitan forces singly and together fashioned a pleasant hour of song. Broadcasting's concert platform is a universal one where artists under contract to different opera companies can join hands in a common presentation.

Because Mr. Hackett was the first to be heard, this review will lay aside for a while the "ladies first" convention and deal with his contributions before going on to those of Miss Guilford's. The tenor opened with "Il mio Tesoro" from Mozart's "Don Giovanni." This difficult aria, which calls for exceptional mastery of the breath and skillful phrasing, was given an ideal presentation by Mr. Hackett. Some cloudiness of tone was noticed on a few occasions, but on the whole the artist sang with smoothness and in an elegant style. His singing of "Ah, fuyez douce image" from Massenet's "Manon" contained much dramatic fervor, notwithstanding a slight sense of effort in the high tones. Clear diction was also employed in short Italian songs and in Haydn Wood's "Brown Bird Singing."

Miss Guilford's major effort was the Jewel Song from Gounod's "Faust," which was sung with an opulent tone and in the best Metropolitan manner. A tendency to shun consonants on occasions was apparent in this aria and also in "Ah, love but a day." But generally the soprano's work was commendable and engrossing.

Mr. Hackett as *Romeo* and Miss Guilford as *Juliet* delivered a rather explosive delineation of the balcony scene from Gounod's setting to Shakespeare's tragedy. However a whimsical tenderness was imbued into the work, and it can not be said the presentation lacked merit.

The not too exceptional orchestra, Robert Hood Bowers, conductor, played Mozart's Turkish March and excerpts from "The Dollar Princess" adequately.

Randall Hargreaves (WOR, Feb. 12). Should you tune to one of this artist's regular "Song Discourses" over WOR you will be rewarded with a quarter-hour of much musical interest. Mr. Hargreaves' recitals are "one man shows." After his initial introduction by the station, the baritone announces, discusses and sings interesting songs to accompaniments of his own playing. And he does all his manifold duties exceptionally well. The numbers of this recital (each of which was enhanced by very good singing and equally admirable diction) were "I know a Hill," Schubert's "Who is Sylvia" and Cornelius's "One Tone."

Judson Symphonic Hour (WOR and C.B.S. Feb. 12). The rarely heard B Flat Symphony of Schubert enlisted the services of the admirable orchestra for the major part of this broadcast. In the main the symphony's chief characteristic is a rather lyrical

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WORSHIPING NATURE WITH MUSIC

Esthonia Keeps Ancient Cult Alive

By IVAN NARODNY

ONCE in every five years singers and other musicians of Esthonia—one of the Baltic States—gather in Reval, its capital, with the idea of singing and playing to their hearts' content. Their aim is to keep up an ancestral legend: to worship *Vanemuine*—the national god of music—to inspire listeners who come for the occasion from all over the country, and to keep alive the national spirit of a musical cult.

The Esthonian *Laulu Pidü*—Music Festival—is perhaps one of the most unusual mythological relics of our civilization. Dating back to the Dark Ages, Esthonian mass musical ceremonies in honor of *Vanemuine* are considered the rarest surviving ethnographic cult in Europe. Neither the seven hundred-year domination of Germans and Russians over Esthonia, nor the intolerant Christian clergy, violently opposed to any mythological manifestations as something pagan, have succeeded in crushing the racial musical impulses in the hearts of this small Mongolian nation on the Baltics—their Veneration of the Magic of the Song.

A Mystic Manifestation

Like the ancient Esthonians in Homeric days, contemporary descendants see in music an occult message of the divine powers to men, which has to be invoked in song and play. For the Esthonians music is the most mystic manifestation of life, melody being looked at as a sacred link between man and his gods. "On the ladder of a melody man gets to God," says an Esthonian proverb.

Like the Shamanists in Asia, Esthonians on the Baltics associate their supremest divinity, *Vanemuine*, with sacred hills and valleys, blooming meadows and poetic nature, against which an edifice, a temple, would be a desecration. Man can sing and play only in free nature, as *Vanemuine* dwells and manifests His power in nature. Consequently, the Esthonian worship of *Vanemuine* has remained throughout the many centuries a ritualistic display—singing and playing—in free nature.

In the Dark Ages, the Esthonians worshipped *Vanemuine* on their legendary Taara Hill, at Tartu, a University town, about 100 miles south from Reval, where they gathered from time to time, sang, played and performed their Mysteries in the form of elaborate outdoor music festivals, pageantry, dances and marches. It was the origin of the surviving festivals.

Divine Magic

A legend tells us that *Vanemuine* descended from the astral spheres on those occasions, carrying his aeolian harp, on which he played melodies of such supernatural beauty that the people were filled with divine magic. Birds and beasts, as well as people, rushed to hear the marvelous music. Man, being the wisest and boldest, caught all the secrets of *Vanemuine's* music—he learned from him the song and the play. Animals and birds, being shy and blunt, were merely able to listen to separate details of the God's play—one getting a mere tinkling of the tuning, another a tremolo of the strings, etc., whereas the fishes were neglectful of their ears, and thus can now merely open their mouths and say something that has no sound. Having finished his concert, *Vanemuine* would disappear and soar back to His celestial abodes.

As if commemorating the ancient legend, Esthonians have assembled once in every five years in midsummer—from June 23 to 26, to celebrate the old rites in an all-national music festival in Reval where the young and old, rich and poor, gather. The Esthonian *Laulu Pidü*, Music Festival, is an all-important national event, far more potential among Esthonians than the Oberammergau performances, or the Salzburg music festivals, are among Germans, or the Olympic games in the occidental sporting world.

When I visited Reval last summer I found the Esthonian Government, municipal authorities and national musical leaders already working on the program of the 1928 festival.

"We want to make our coming *Laulu Pidü* the biggest ceremonial event in na-

tional history," said Mr. Juhan Aavik, the musical director of the festival. "We expect over 12,000 singers and 700 musicians to perform in the mass concert. And we expect an audience of 100,000 listeners. There will be performances of mixed choruses, male choruses, female choruses, orchestra and solo singers; in the evening, there will be monster pantomimes and special mythological plays."

I asked him how much such a preparation cost and where the organizers got their funds.

"With the exception of building the stadium, providing the scenery, seats, publishing and supplying the music to the musicians, there are no expenses, as all the participants perform free of charge. They provide even their costumes and bear the expenses of travel and of living in Reval during the festival. The national government gives free railway passes, and the municipality of Reval is obliged to provide lodging and board to the singers and other musicians."

I asked the director about the program of the festival.

"All our songs and orchestral numbers will be Esthonian folk music," he replied. "All Esthonian music is more or less a folk music, as our individual compositions have kept to the principle of popular simplicity, racial color and mythological themes."

Mr. Aavik played to me nearly all the numbers on the festival program and gave an idea of the character of the music to be performed. The works were simple, like all folk songs, originally powerful for mass production, saturated with a racial ritualistic spirit.

Do we hear such choral or orchestral performances anywhere here in America or

in occidental Europe? Does the Esthonian *Vanemuine* Festival resemble any of our stadium or the German music festivals?



Juhan Aavik, Musical Director of the Esthonia Festival at Reval.

Certainly not. The difference between the Esthonian and our outdoor musical performances is like day and night. Like every other art, our music has grown for indoors, for the concert hall, and lacks that rustic

serenity and direct emotional appeal which emanates from the prospective Esthonian program. On the other hand, our occidental art music is an offspring of the church and the salon, and reflects in one or in another way the religious congregation or perfumed society.

Esthonian music, on the other hand, is an offspring of the mythological and the folk. has retained all the mystic glamor, the rugged rustling of the soil. It is free from the flavor of social fashions and flows like a crystal spring from a mystic mountain. Evidently our ecclesiastic and social spices added their own to our musical expressions which sound out of tune when performed in free nature. Even such majestic compositions as Beethoven's Ninth Symphony, which I heard performed *en masse*, was not intended for outdoor, but indoor performance. Esthonian festival numbers have been seasoned for centuries in open sun-shine and rain.

While our occidental music has been developed either to please clerical needs or social taste, and thus has deviated in the course of the past two or three centuries from the aboriginal folk spirit and the phonetic racial myth, (which differs with every nation), Esthonian music has remained distinctly ethnographic—irrespective of half a century of its late cultural development in individual creations here and there.

The first Esthonian composers, Dr. K. A. Herman and A. Sabellmann, who began to write popular music in 1890 and thereafter, had neither society nor church to whom to cater. All they had was the people, grown up and devoted to their folk music. It was this big mass of farmers and proletarians for whom all the early Esthonian composers

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TEACHING CHILDREN TO UNDERSTAND

Guy Maier Outlines His Ideas

By FRANCES Q. EATON

TEACHING music appreciation to children, departing in many instances from the recognized methods now employed in many music centers, is an overwhelmingly important idea in the mind of Guy Maier, pianist, just at present. Mr. Maier came to New York recently for his two-piano recital with Lee Pattison, and expressed himself as tremendously enthusiastic over the project as it has been taken up in the schools of Kansas City, Mo., where he assisted in a week's concerts.

"The idea has been in my mind for several years," Mr. Maier said. "Now that it has been so successful in Kansas City—and I shall tell you about that presently—I have a vision of similar undertakings all over the country. This is my ideal: that local supervisors of music and educators should completely organize the schools in advance, as Kansas City has done, and that a large corps of young musicians should be detailed to make the rounds, giving concerts for the children. This would necessitate the backing of a philanthropic individual or a large foundation, but would be one of the finest results for a small expenditure of money that friends of musical advancement could imagine."

Many of the ideas exemplified in this project are diametrically opposed to those of other concert series which have been given in many parts of the country.

There is, for instance, the matter of colored slides. Kansas City people believe that the interest of the children should be centered in the music itself.

"Eye-Minded" Children

"We feel that pictures should be used with great care, because in America our boys and girls are already too 'eye-minded'." Mr. Maier said firmly. "At one concert where nationality was stressed, we used beautiful colored slides of Norwegian scenes, and so forth. How much this helped in creating a mood for music is an open question. If we give music its chance, it will create the mood."

"Another radical departure is our belief that music history has little or no influence on music appreciation."

"Children below the fourth grade are not admitted to the concerts, as we are afraid of the consequences if the children were ever bored with music. There is a special concert given for high school and college students."

"Programs have been carefully built and most of the selections heard at the concerts are heard on the phonograph in the classroom first. Unless children are prepared, we do not encourage their attendance, for we feel that preliminary work should not be done at the concert itself. In some cases an orchestra is kept waiting while children are taught facts about compositions, composers and musical instruments. This we believe is wrong, for two reasons. Facts do not help children to appreciate music, and when there is a chance to hear beautiful music, why waste time talking?"

"I place emphasis on young musicians for three reasons: that children respond quickly to youth and attractiveness; that there would be the possibility of more concerts, and thus more children would be reached; and finally, that the performers themselves would be given a chance which they vitally need. Concert audiences are falling off appallingly all over the country. This is due not only to the radio and the complexities of modern life, but also to the fact that we are not helping our future audiences, the children, to want to hear fine music."

The Kansas City plan, which has been remarkably successful in reaching between ten and twelve thousand children in the city, was originated and developed by Mabelle Glenn, supervisor of music, and it is now in its seventh consecutive season. Miss Glenn and her assistant, Margaret Lowery, have worked out this splendid system, with the aid of the Kansas City Little Symphony, and several visiting organizations and individuals, among them, Mr. Maier, the St. Louis, Detroit, Cincinnati, Cleveland and Minneapolis orchestras.

"Although it might be possible to furnish tickets for these children," Mr. Maier explained, "we feel that it is wrong for chil-

dren to have to pay for such entertainments as moving pictures and have good music given them free. Respect for these concerts will help develop adult audiences in after years."

Such small deficit as there is each year is made up by a wealthy man of Kansas City, who, realizing the enormous benefit to the community in these concerts, decided to enable them to continue.

Orchestras Help

They have found that a small orchestra in a small auditorium is to be preferred to a large orchestra in a hall where the children are remote from the performers.

This idea of intimacy and of having the children share in the concert has been developed still further. Prize pupils were selected one year, and the next year, the two most commendable were allowed to play some three-piano pieces with Mr. Maier.

This concert course will not include song recitals, because the managers believe that singing is the one thing children can do for themselves, and also that the adult voice is not to be used as a model for this age. Children imitate so readily that they are apt to be influenced by the style of one singer whom they particularly admire.

Great care should be exercised also in the selection of operas presented to the children. "Hänsel and Gretel" is probably the only ideal opera for child audiences, they believe, although Kansas City has also been successful with parts of "Martha," "Mignon" and the doll scene from "The Tales of Hoffmann."

"I have great hope of seeing this field broadened and developed throughout the country," Mr. Maier concluded. "Those efforts which have been made have been either unintelligent or on a very small scale. Kansas City's plan seems to me really comprehensive and extraordinary for developing the musical taste of this country. Mr. Damrosch is organizing his forces to do this by radio, and it is a fine project. But, to my mind, especially with children, the radio can not yet take the place of the flesh and blood presence of the artist."

Wanted—More Teachers

LAST week we suggested that music's realm in this country is being so extended that the field of musical education should soon attract a higher type of individual than ever before. We can do no better this week than to publish portions of the address of Dr. Frank Damrosch, Dean of the New York Institute of Musical Art, before the November 1927 meeting of the New York State Teacher's Association and appearing in the current February issue of the Music Supervisors Journal. One of the most important features of the National Conference of Supervisors in Chicago, April 16 to 20 will be the discussion of this all important subject—the training of capable teachers to cope with the rising tide of musical education and the needs of thousands of young ambitious young people all over the land.

THE teaching of music has become an integral part of the curriculum in practically every Public School in the United States, during the last century. Millions of children have had or are supposed to have had an elementary musical education which should make them capable, if not as singers, at least as listeners, to appreciate good music and to maintain an intelligent interest in it throughout their lives.

Do we find that this result has been attained? Is it not true that, together with almost all other subjects of the school curriculum, when the child grows up music is put aside and forgotten because there is no inner urge to retain it as something precious to the life worth living?

As compared with European peoples which are fortunate in bringing a musical heritage with them at birth and absorb a musical understanding with the "songs that mother taught me" in the cradle, our American children have to acquire these gifts at a later age and with more conscious effort and therefore with less spontaneity. And yet it would be wrong to say that our children are unmusical. Their ear is as perfect, their voice, when properly guided, as sweet and their power of emotional expression as sincere and strong as those of any European child. If it appears to the casual observer that these qualities are lacking it is not due to defects in the children—all elements for musical expression are latent in our boys and girls—but to incorrect or inadequate ways of bringing them out. The main factor in musical education, however, is not the text book but the teacher. A good teacher can produce better results with a poor text book than a poor teacher with the best text book ever printed.

That being the case, let us look more closely into the question of who are and whence come our Music Supervisors and Music Teachers.

How Music Supervisors Are Trained

UNTIL quite recently, say within the last fifteen or twenty years, the training of music supervisors was largely in the hands of the publishers of text books. They established summer schools, usually conducted by the authors of the text books, and in this way they made propaganda for their wares. The people who attended these schools were usually grade teachers having some little knowledge of music and who thought that this kind of work would be less irksome than teaching the three R's, beside promising better salaries. In these summer schools they learned the special "method" devised by the authors of the text books, generally a purely mechanical process. Of music itself they gained little or nothing except such scattered gems as might possibly have strayed into the particular text books they were trained to use.

Since these days, however, great strides have been made in the demands upon the music supervisor and therefore his preparation for such work has become much greater in scope and efficiency. Every important conservatory and college music department now offers more or less thorough courses for the training of Supervisors of Music in Public Schools with the result that considerable improvement is noticeable in all parts of the country.

The supervisors' course should be looked upon as a professional course like that of law, medicine or theology. Those courses require a four year college course as an antecedent for admission. Similarly the requirement for entrance to the supervisors' course should be a certificate of graduation from a well reputed school of music which is a guarantee that the candidate has acquired the foundation of good musicianship and has formed his taste by the study of the great masters of the classic and romantic periods in the art of music.

This would eliminate the mentally and musically immature graduates of High Schools who now flock to the supervisors' course as being the quickest and, as they believe, pleasantest way to obtain a living.

THE Supervisor of Music should first of all be a *Musician*, both born and trained. He cannot hope to inspire his assistants and the children in the schools unless he is himself imbued with the spirit of music, its beauty and power. He must have high ideals, imagination, vision and withal the ballast of thorough knowledge. Possessing these qualities he will not fail to impart them to his pupils, not by a *method* but by a thousand methods required for the particular individuals and purposes he is trying to reach and to teach. There has been too much pedantry in the application of "Pedagogy" and "Psychology" and too little of the living spirit of Music.

Let me then formulate the qualifications that should be present in one who aspires to become a Supervisor of Music.

His personality should be sympathetic. By this I do not mean beauty of face or figure, but the inner beauty of

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NEW YORK, FEBRUARY 18, 1928

sincerity, spirituality and idealism, the qualities most needed in order to attract and inspire pupils.

He should be a born musician—not necessarily a great artist, but just as there are poets by nature who have never written poetry, so imbued with the spirit of music that it is bound to communicate itself to those who come in contact with him.

He should have at least a good High School education and should be well acquainted with the best literature.

He should be a well trained musician, a good pianist, a good sight reader and should have a good voice, capable of demonstrating correct use of the voice, variety of emotional expression and correct phrasing and interpretation.

With this equipment to start with he is ready to enter a course for the training of Supervisors of Music which should teach him how to teach grade teachers and children; the proper administration of the school system in his charge; the organization and training of school bands and orchestras, glee clubs, choruses, etc.; the proper use of mechanical reproducing instruments in teaching music appreciation, etc., etc. But above all, the children he is to teach must learn to sing.

Resurrecting the Art of Song

WITH our voluminous text books and our highly developed methods of teaching sight-singing the temptation is to let the children sing a new song at every lesson with the result that the child looks upon the song as a lesson instead of the objective of the lesson being a song. The song is forgotten because it was never *learned*, that is, made part of one's self. Sung today, it is crowded out of the mind by tomorrow's song and, when school days are over and life begins, the child carries with him nothing but a confused memory.

The supervisor should be competent to select songs suitable for each grade which should be *learned*, so well that they will be remembered and sung as long as life lasts. Such songs will equip the future mothers to sing in the home and thereby make her children truly musical, for the first music lesson should be given to the child in the cradle. Were this done we would have no more tone-deaf children in our schools.

I have briefly outlined what, in my opinion, should be the requisites for the equipment and training of those responsible for the music in the public schools. If I am right in my position then the many schools for the training of supervisors should be much more careful in the selection of their students than they are at present. Many young men and women who fail to make good as piano, violin or singing students enter a supervisors' training school because they believe it will be the quickest way to a position which will give them a living. These are almost always second raters mentally, musically and spiritually and what we need in our schools is the highest type of musicians, educators of manhood and womanhood.

In my opinion the best is only just good enough for the schools of our beloved country.

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THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

By HOLLISTER NOBLE

MR. BARTOK is old enough to know better ... We managed to live through his concerto in E played by Mr. Reiner's fine Cincinnati Band last Monday night ... we read Dr. Gilman's notes with respect ... listened to a few of the master minds afterwards ... and in our own unimportant opinion this work from first to last was one of the most dreadful deluges of piffle, bombast and nonsense ever perpetrated on an audience in these environs ... Prominent Hungarians listening to Bela Bartók's concerto included Toscanini, Mrs. Fritz Reiner, Dimitri Tomkin, Mrs. Artur Bodanzky, Andres Segovia, Edgar Varese, Bernard Waagenaar and Aaron Baron ... also one of our handsome young managers who asserted during B's concerto that he was rushing home to drink thirty quarts of bitter champagne.

Last Saturday before Moriz Rosenthal's recital, Mrs. Douglas Alexander entertained thirty-five guests at the Murray Hill Hotel ... so much royalty there it looked like a deck of cards ... skipping the first nine initials there was the Archduke Leopold of Austria and Hungary ... short, thin, with a small black moustache and a mild and meek manner ... HRH the Princess Kikeladze (ahem-m-m) ... these days she is modeling for a 57th Street couturier ... the Countess Westarp (Whitestone Landing branch) and Walter Kirchhoff as blustery as ever ... Karin Branzell, this dept's favorite contralto, with lovely aigrettes in her turban ... our own HRH Mrs. Bu-Bu ... and lots of other hoity-toity folks.

OLIN DOWNES and Managing Editor Birchall of ye New York Times had a few words in the city room recently over just how and where the Grace Moore reviews should be run ... Will Chase finally wrote the front page news story and Olin wrote his review. A critic or two called up their city rooms in re Grace Moore's debut and pleaded with their editors to keep the stories off the front page. Downes read aloud the review of Dick Stokes (Eve World critic) to his staff ... "There!" he exclaimed, "That's the way I want you to write!" ... "Please teacher," responded the staff, "If we did we'd be fired." ... Max Smith, former critic and well known Toscanini man, attended T's second concert armed with stop watch, metronomes, and scores. ... Karl Krueger, conductor of the Seattle Symphony, writes his own programme notes and fine ones, too.

At Moiseiwitch's recital ... A. Strok, the George Engels and Judson Bureau for the Orient ... M. Munz, Cincinnati pianist, has eighty concert dates from July to November in China, Japan, India, Java and other points East ... Congratulations! ... Moiseiwitch left Wednesday on the Deutschland for two weeks in England and another Oriental trip with his first concerts in Australia.

SERGEI RACHMANINOFF had a workout with Young Horowitz in the Steinway Hall training quarters a fortnight ago ... they went all over R's Third Piano Concerto before the big bout with Damrosch and the New York Symphony in Mecca Temple last Sunday ... A high official of the Community Concerts Corporation thinks the managers will fight harder than ever now over the big concert dates ... Leopold Godowsky has cancelled his European tour ... Angna Enters, dancer and mime, will soon be back after her London successes ... she may go on tour ... We hear Erno Rapee, of Roxy's, sold his song hit "Charmaine" for five hundred dollars ... and said song has since made \$75,000, for other people. Rapee is hanging on to his latest song "Diane" ... Carefully carved on a Battery park bench near the Aquarium is "Segovia." ... it's a name worth preserving ... the esteemed Times, always first with the news, featured the breaking of Sir Thomas Beecham's braces in Carnegie Hall on last Sunday's front page, two weeks after the same item appeared in this sheet, the New Yorker, and a few other Metropolitan periodicals ...

Mr. Bellezza, the Met's popular conductor, points out that Beethoven's odd number Symphonies, 1, 3, 5, 7, 9 are invariably played and featured more than the even numbered ones ... Bellezza recently visited with Marconi and Mussolini ... in a small room in London with Marconi he listened to programmes and speeches from Melbourne, Australia, New York, Moscow, Rome and other towns. Mussolini, who used to attend opera all the time, still plays the violin ... If you want to have a good time see Grace Moore sing in the newsreel movies.

JOSEF HOFMANN Praises Beginner ... after Rosenthal's stirring Philadelphia recital last week Josef went to the artist's room with fine words. Mr. Rosenthal, by the way, can't play in Pittsburgh on Sunday ... R. wrote the Pittsburgh Sabbath fiends a letter citing Bible extracts claiming that musician played for angels on the Sabbath ... This is Mr. Rosenthal's fortieth year before the American public. He was grander than ever last Saturday ... At Pagliacci last Monday Grace Moore, who will sing Nedda, watching Mary Lewis in the role ... The Music Box vs. the Greenwich Village Follies.

MAYBE Gatti will sign up Fanny Brice for the Met. next season ... Fanny's song, "There's Something The Matter With Otto H. Kahn or There's Something The Matter With Me," is a big hit ... and according to the Graphic's Walter Winchell she has just had records made of this song ... "By kind permission of Mr. Kahn" ...

Dear Musical America:

THE most exciting news of the week? Mr. W. J. Henderson's new Ford, of course. Nothing has so stirred the musical world in months. Here is the throbbing news despatch from recent papers.

"William J. Henderson, music critic of The Sun, won the Ford Tudor sedan of the new Model A type yesterday which was offered as a prize to the visitors attending the recent Ford Industrial Exposition. Every visitor to the industrial show in the Ford motor building at Broadway and Fifty-fourth Street, had the opportunity of signing a card which was deposited in a barrel.

The Dean
Acquires a
New Ford

When the drawing was held yesterday in the Ford building to select the winner, Gaston Plantiff, Eastern representative of the Ford Company announced that more than 40,000 cards had been signed. They were emptied into a revolving barrel manipulated by a committee of automobile editors from the New York and Brooklyn newspapers. Twenty cards were then drawn out, and from these Mr. Plantiff picked the one designating the winner. It was the one signed by Mr. Henderson.

I understand that Mr. Henderson was prevailed upon to sign the lucky ballot only upon the insistence of Mrs. Henderson. And the last thing he expected was the winning number. In fact there was quite a family debate on just what should be done with the new toy. There is a Packard to be considered and Packards, of course, are sensitive, highstrung steeds. However, it was finally decided that the new Ford should accompany the Hendersons to their New Hampshire summer place at Twin Lakes. There, I hear, lots will be drawn, the Ford will be driven on alternate Mondays, Wednesdays and Fridays, the Packard on other days, and each driver will alternate with the other, if you understand what I mean. It's all very complicated.

A year or so ago I entered a few remarks about Mr. Henderson in the New Yorker. Mr. H. has a habit of being horribly accurate in his judgments and prophecies, and is an altogether remarkable example of consistent devotion to the highest ideals of music criticism, a profession for which he rightly never makes any apologies. Here are a few brief facts concerning his crowded career, gleaned from our remarks in the New Yorker.

"W. J." began his musical studies with his mother at the age of seven. He sailed on the Shrewsbury River, played ball on the Long Branch team, made a good gymnast at Princeton, and at fifteen was writing copy on the *Monmouth Democrat*. In his student days he also edited the *Long Branch Record*.

In 1876, armed with a letter to Whitelaw Reid, Henderson came to town and managed for a time to pry three dollars a week from the *Tribune's* cashier. After two discontented years as business manager of his father's Standard Theater he returned to the *Tribune*, this time as musical shadow to the late H. E. Krehbiel. In 1883 he shifted to the *Times* and in 1887 was made music critic of that paper.

Versatility? His facile pen has reeled off comic opera scripts—an adaptation of "Le Petit Duc," produced at the Casino Theater, the libretto of Walter Damrosch's "Cyrano de Bergerac" produced at the Metropolitan, incidental music for his mother's plays, scores for his father's theater orchestras, yarns for boys, treatises on yachting and the handling of small boats, a volume of poems, a novel, and ten formidable tomes on various phases of the art of music.

The title page of one of his proudest works bears the inscription: "Elements of Navigation: A Complete Exposition of the Newest Methods as Used in the Navy and Merchant Marine; by W. J. Henderson, A.M., formerly Lieutenant N.Y.N.M. and now Instructor in Navigation, N.Y. Naval Militia."

But this same W. J. Henderson also has a master's license in the merchant marine. He can discourse at length on pilotage, bottomry, bonds, ventilation of coal cargoes, loading of rails and jumbo jibs.

For years with Finck and Krehbiel he waged a fierce battle for the music dramas of Wagner at a time when that disturbing genius was considered a bizarre beer drinking composer of soporific operas. Later he swung a might battle axe on the old morning *Sun*. For years the old *Sun* sizzled with copy that printed today would cause the staid editorial board of that sheet to swoon with horror.

"W. J." views with a cosmic eye. But he is a bit dismayed by the advent of an age of mediocrity and the disintegration of social and artistic fabric in the past decade, for he is an outstanding survivor of the Old Guard of a more decorous day. And in matters mundane and mental he prefers mel-low liquors to synthetic gin.



He is prouder of having covered the Johnstown Flood, McKinley's presidential campaign, the transcontinental bike race, the international yacht races and the Brooklyn Theater fire of Kate Claxton and "The Two Orphans" fame, than of having produced his many authoritative works and textbooks on the art of music.

This hardy veteran chews disreputable cigars, makes a good speech, distrusts pianists with a love of ink, believes Bach is the greatest living composer, has a large stock of antique yarns, nautical and naughty, smokes Velvet tobacco, combats his native sentimentality with ironic snarls, nurses a secret passion for "R.L.S.", hates prodigies, social climbers and press agents; lectures at the Institute of Music Art, goes to bed at ten-thirty, considers Bamboschek the greatest conductor since Eisler, and nightly he used to affright the inmates of his hostelry by thrashing out copy—in lurid red ink—on the strangest, smallest, most curiously

when a singer or musician of note will hang his head in shame if he has not taken at least one bow before the Unseen Audience.

It remained for Dr. Charles Mayo of Rochester, Minn., to discover the reason why temperamental musicians are temperamental—a thing that has puzzled audiences and managers alike for many years—and to imply a remedy. Musical overdoses, reveals Dr. Mayo, cause the popular operatic malady to show itself.

Please Treat
Artists Gently

"Temperament in an opera singer," Dr. Mayo says, "is merely the reaction from the stimulus of too much music, and the person suffering from the outbreak of temperament should be treated as gently as a person suffering from any other overdose of stimulant."

Perhaps it is not generally known that



W. J. Henderson Wondering What to Do with His New Ford

wrought, absurdly loud and antique contrivance ever conceived of by the fevered brain of a typewriter designer.

Now he uses a modern portable and all is serene.

MME. AMELITA GALLI-CURCI has a secret, and none of the prying of our friends the news-gatherers can lift the cover. For the first time since the coming of the "iron mike" into the operatic field, Mme. Galli-Curci has sung to a

Galli-Curci
Sings Over
the Radio

radio audience—appearing with Pablo Casals Jan. 27—but now that representatives of the press essay to unearth the reason not for her appearance but for her non-appearance through lo! these many years Mme. Galli-Curci merely shrugs her shoulders and replies: "I was really won over for a radio appearance by hearing how nicely a certain well-known operatic singer's voice came from the loud-speaker to which I was listening. Thus I made my decision to sing before the microphone, having been convinced that it was actually possible to send and receive a singer's voice over the radio and preserve its qualities."

But as to who the singer might be Mme. Galli-Curci diplomatically refuses comment, thus accounting for a certain noticeable swagger in the step of five dozen or more opera stars who have recently sung.

The incident has an importance that reaches beyond the mere fact that Some One has a good radio voice. It is distinctly reminiscent of the situation that used to obtain in the moving picture world, when the boast by a great stage actor that he had not and would not make the vulgar "movies" was good press agent stuff and distinctly enhanced the reputation of the actor in question. Now alas! Those boasts are no more, and if your Mephisto may be permitted a prophesy not at all dangerous in this day, there will come a time not too far distant

music has a marked effect upon persons who are continually associated with it. "This is why," Dr. Mayo explains, "a person cannot teach or study music for more than six years continuously without feeling its effect upon the nerves."

"Music," he continues, "effects chiefly the nerves of the arms and legs, because they have their center in the base of the brain, where the auditory nerves are placed. That is why jazz music 'tickles' the feet."

WHERE goeth opera, there goeth Flo Ziegfeld. At least, that is what your Mephisto infers from a circumspect visit

Flo Ziegfeld
Talks With
Samuel Insull

paid by the famous glorifier of American girlhood to Chicago just before February burst upon a startled world. It seems that Mr. Ziegfeld, accompanied by his wife Billie Burke, arrived on his way to Palm Beach with three dogs, one parrot, one parakeet, five squirrels and four baby turtles in tow, for the announced purpose of "talking over with Samuel Insull the possibility of including a theater for my own use in the plans for the new opera house on Hearst Square, and to persuade my mother to go along to Florida with Miss Burke and Patricia."

Concerning Mr. Ziegfeld's trip to Florida your Mephisto is not more than mildly interested, but the idea of a musical comedy theater in Chicago's twenty-two and a half million dollar Civic Opera house is provocative of thought. The actual possibility is slight, since even Mr. Ziegfeld himself doubts that there will be room for two theatres in the building, but there are indubitably certain advantages to be derived from such a state of affairs. For instance, if too greatly bored with "Tristram" one might without so much as donning an overcoat drop around and get a thrill out of the "Follies"; also it might expeditiously be arranged for the comedy chorus of Mr.

Ziegfeld to enliven proceedings at the Civic during those "poisonous" 'tween acts; or almost anything, for that matter—the possibilities are endless.

But what is most interesting out of the minor developments in regard to the Chicago Civic's new home, now virtually a reality, is the astonishing source for the hoarded wealth that is to finance it. Of course! thought they would float a big bond issue, or sell stock, or something. But no! \$10,000,000 has already been arranged for, and it has come from—The Metropolitan Life Insurance Company!

"THE press agent, in my opinion, is a sorely misunderstood individual"—Clark Howell, editor the Atlanta, Ga., Constitution. "Having wallowed in the *mauvais lieux* of romance, music is at present affecting a kind of virtuous abstemiousness"—Edwin Evans. "While so many modern musicians are racking themselves with constructive energy, this one (Bax) oozes music through his pores"—Edwin Evans. "It is doubtful if this Publication can be surpassed by anything of its kind in the musical world"—*Musical Quarterly*. "Is Singing a Gift?"—asks John Huchins in the *Musical Observer* (your Mephisto has often wondered similar unpolite thought!). "With one breath we seek to encourage American singers and musicians, like Marion Talley, Albert Spaulding, and Percy Grainger, and with the other breath we frighten the audience away with a 10 per cent tax"—Sol Bloom (Wow! What a breath, says little Mephisto, junior). And another question, "Where do we go from here?"—Emerson Whithorne. Gosh, Emerson, where have we gone?

WILLIAM JOSLON, cornetist, had singularly hard luck, not primarily because he had abandoned his wife (any sensible man does that, thinks your Mephisto), but rather as a result of a passionate devotion to the Muse that ought to be a lesson to husbands in general and married men in particular. Accompanied by detectives, Mrs. Joslon was walking by a certain building in Chicago when a familiar toot attracted her attention. Gathering her bodyguard around her, she swept up the stairs and sure enough, it was Her Man. Police seized both cornet and husband.

WHO can name a high school with a student body so musical that nearly one out of every four plays in the band or the orchestra? That is the record of Mount Horeb High, one of the small schools of rural Wisconsin. Although in a village with a few hundred people, Mount Horeb has, out of 380 pupils in the high and graded schools, ninety students who play musical instruments. Fred Hanneman is the director.

FROM Paris my private detective, Mr. James Whittaker, informed me that Lucien Muratore, whose misadventures as husband of Lina Cavalieri and co-operator with her of a beauty parlor were recently reported, has made his come-back as a singer. He had lost his voice, and a surgical operation was performed in the hope of restoring it. Like the boxers who, once bested, must start again as novices, Muratore made his return to the platform on remote boards before unoccupied seats. In a lecture room of the University des Annales he sang a few Italian folk ditties illustrating the talk of a popular lecturer, André Rivollet. I ask you to consider the contrast between this event and this audience and the ecstatic mobs which he faced in the Chicago Auditorium on his last public appearance.

The experiment seems to have been conclusive. Presently Muratore will sing *Pelléas* and *Don José* on the stage of the Opéra-Comique—and then, ho, for America.

TOO much wind in the Paramount Theater organ is asserted to be the cause of a new kind of dilemma for the scientific gentlemen to solve. It seems that the vibration literally rattles the insides out of the electric lighting system, so that every time a low G struggles its hoarse way through the pipe a dozen or so bulbs heave a last sigh and go out. Faced with the predicament of sacrificing light or sweetness, the management has nobly decided to leave the audience in the dark.



EDWARD JOHNSON

Metropolitan Opera Season 1928

"Did stir and impress his listeners by his wonted artistry and eloquence in song."—Olin Downes, N. Y. Times, Jan. 14th, 1928

AS JOSE IN CARMEN

"Mr. Johnson's Don Jose has fervor and grace and in the final scenes the note of despair. He sang last night with excellent style and with a delightful command of French."—W. J. Henderson, N. Y. Eve. Sun, Jan. 14th, 1928.

"Glorious in song and acting he was always in the picture. It will be long before the memory of Jeritza's look of horror and hate as she was stabbed passes from the memory."—Charles Pike Sawyer, N. Y. Eve. Post, Jan. 14th, 1928.

"Also very much among those present were Edward Johnson. This tenor gave one the picture of a youthful Jose. His French was impeccable and delightfully enunciated. He is an actor who gives you the impression of not always acting, for there are restraint and suggestion in his method. His singing was excellent."—Irving Weil, N. Y. Eve. Journal, Jan. 14th, 1928.

"To him was owed the emergence of authentic vocalism. This was the flower song, delivered with feeling and style."—Richard Stokes, N. Y. Eve. World, Jan. 14th, 1928.

"Edward Johnson, the Don Jose, was ideal in figure and action."—Samuel Chotzinoff, N. Y. Morning World, Jan. 14th, 1928.



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MR. BLAIRE NEALE AT THE PIANO

BALDWIN PIANO

Names and What Their Owners Are Doing

Tudor Davies, Welsh tenor, sang the role of Pinkerton in "Madame Butterfly" with great success, with the Philadelphia Civic Opera on Feb. 9. Before the close of the season he will be heard with the Boston Symphony, the Toronto Mendelssohn Choir, the Ann Arbor Music Festival in Michigan, as well as in Milwaukee, Cincinnati and elsewhere. He will remain in this country until the middle of May.

The **Capitol Theatre**, which presented "Rose-Marie" as the feature picture for the week beginning Feb. 11, also featured **The Capitoliens** and their versatile conductor, **Walt Roesner**, who came as "California's aristocrat of syncopation," and has remained as "Broadway's most popular orchestra leader and master of ceremonies." **Henry B. Murtagh** made his Capitol Theatre debut as solo organist on Feb. 11. The overture, by the Capitol Grand Orchestra, included a tableau in honor of Lincoln with a setting by Arthur Knorr.

John Goss, London baritone, who arrived here early this month, is filling engagements for six weeks in the eastern part of the United States. Mr. Goss will return next season with the London Singers, of five male voices, and will present ensemble programs on a more extended tour, featuring such songs as sea chanties, convivial songs, folk songs, and music by modern composers. Mr. Goss and the London Singers will tour under the direction of Management Ernest Briggs, Inc.

WASHINGTON, Feb. 14.—The **Misses Gutelius and Fiorvanti** played the piano and sang at an informal supper party given by Lieut.-Commander and Mrs. Sanchez in honor of the Turkish Ambassador, Ahmen Moutar Bey.

WASHINGTON, Feb. 15.—The **Washington College of Music** gave its fifty-first concert in the auditorium of the Central High School on Feb. 6. Taking part were the College Orchestra, under the direction of **Dr. Christiani**; **Evelyn Scott**, pianist, a pupil of Mrs. Marr; **Virginia Cureton**, violinist, studying with Mr. Christiani; **Vic-tor George**, under the same teacher; **Edna B. Shafer**, contralto, studying with Mr. Roberts; **Joseph Barbecot**, baritone; **Tamara Dmitrieff**, Catherine Benson was the accompanist.

Ruth Breton, the violinist, whose last New York concert was given in Carnegie Hall recently, played at the musicale given by President and Mrs. Coolidge at the White House, Feb. 10, in celebration of the wedding anniversary of Mr. and Mrs. Nicholas Longworth.



Lucie Chagnon, lyric soprano, who is returning soon from Europe, where she has appeared in recitals on the Continent and in England. She is at present in Berlin coaching with Frau Lilli Lehmann, having finished an Italian tour in December.

Allan Jones, tenor, sang over WEAF and WJZ, Feb. 4, in the New York Symphony Hour and gave a Scranton concert, Feb. 9, to a sold-out house. **Joseph Siegfried**, tenor, has been engaged as soloist by the Provincetown Players for their new production. **Joseph Kayser**, baritone, is with the George Arliss Co. in "The Merchant of Venice." **Florence Otis**, soprano, begins the first of a tour of forty concerts, Feb. 12. **Eva Mail**, soprano, has been engaged for a costume recital by the Scarsdale Women's Club. **Florence Kip Clarke** and **Jane Hess** sang leading rôles in a production of "Irene" at Hotel Plaza, Feb. 3 and 4. **Marjorie Ward**, soprano, and **Philip Jacobs**, baritone, gave a program of arias and American songs at the Warford Studios Thursday evening, Jan. 25.

Mischa Levitski is scheduled to give a recital today at The Hague, Holland, and tomorrow at Amsterdam.

Theresa Campean appeared as soloist for the Junior Emergency Relief Society at the Biltmore, Jan. 30. She will make her debut soon as Rosina in "The Barber of Seville."

READING, Feb. 14.—Ovations were given Michael Press, violinist, at the close of his performance of Beethoven's Concerto in the Rajah Theatre at the third of the Reading Symphony Orchestra concerts of the present season.

Mr. Seyae, French impressario, heard **Leonora Corona** at the last Biltmore concert and immediately engaged her for six performances next August. Miss Corona will sing three concerts at Ostende, Belgium, and three "Tosca" performances at Deauville, followed by opera and concert engagements in Holland and Germany.

Jessamine Harrison-Irvine, pianist and coach, will conduct a private European tour beginning June 30, when her party sails on the Conte Grande. They will visit Italy during July and arrive in Switzerland on Aug. 27. A tour of France will last from Sept. 2 to 19, when they embark on the Ile de France from Havre. Mrs. Harrison-Irvine is a member of the music faculty of Benjamin School, New York.

Raefaelo Diaz, Metropolitan Opera tenor, has returned from a tour of the country with Deems Taylor's "The King's Henchman," in which he sang Aethelwold. He sang the rôle fifty times, appearing in thirty cities, from Washington, where he was heard by the President and Mrs. Coolidge, to North Dakota. In his first appearance this season at the Metropolitan, Dr. Diaz sang in "Le Coq d'Or" opposite **Marion Talley**, on Feb. 8. He also sang in the Metropolitan Opera concert on Feb. 12. For the following two weeks he is scheduled to appear as soloist with the newly re-organized Greenwich Village Theatre.

Myra Mortimer, contralto, who has been making a tour of this country since last November, sailed for Europe Feb. 15. Following a tour of Holland in March and in Germany in April, she will give a Paris recital the end of that month, then retire to her little cottage in Italy for rest and study.

Henry B. Murtagh made his Capitol Theatre debut Feb. 11, in "The Organ of Yesterday and Today," and will preside at the console of the Capitol Grand Organ hereafter as solo organist.

Arthur Loesser, pianist, will lecture at the Cleveland Museum of Art, Feb. 26.

Doris Doe, contralto, sang at the Alliance Française Concert, in the home of Marion Sims Wyeth, Palm Beach, on Feb. 1. **Eric Zardo**, pianist, and **George Vause**, accompanist, also participated in the program. Miss Doe is scheduled to sing in "Elijah" with the Oratorio Society in Carnegie Hall on Feb. 24. She sang in the Barbizon Hotel on Feb. 14, and was soloist with the University Glee Club of Providence, R. I., on Feb. 17.

ASHLAND, KY.—Pupils of **Florence M. Gliese** gave a Schubert musicale on Jan. 31, in the Ventura Hotel, at which Mrs. **Kendall Seaton**, soprano, assisted. Pupils who presented the program included **Erna Kurtzhals**, **Martha Alice Buckingham**, **Marjorie May**, and **Helen Salmon**.

Emily Roosevelt, dramatic soprano, is scheduled for an appearance in Troy, N. Y., with the Oriental City Band and in Washington at the Convention of the Daughters of 1812. **Elsa Lehman**, interpreter of character and personality songs of the South, appeared on Jan. 13 with the Fro-Joy Hour on Station WGY, Schenectady.

Ethelynde Smith, soprano, who is now making her seventh tour to the Pacific Coast, will sing in Pueblo, Colo., March 12.

Marjorie Meyer, soprano, was scheduled to sing the rôle of **Helmwig** in "Die Walküre" with the National Grand Opera in Washington, on Feb. 16, with Ernest Knoch conducting.

Forbes Randolph's Kentucky Jubilee Choir was retained another week at the Roxy Theatre. This group of eight Negro male voices was organized by Mr. Randolph after more than 500 auditions in order to find voices of a quality that would blend into a perfect combination. Each of the men is a trained soloist and several have appeared in concert and grand opera in this country and in Europe. The choir has a repertoire of seventy-five spirituals and plantation melodies.

After the finish of his Metropolitan season, **Fred Patton** will appear as soloist with the Bridgeport Oratorio Society on April 24.

Frederic Baer, baritone, who recently appeared as soloist with the Society of the Friends of Music, will appear in concert in Brooklyn on March 1 for the Baptist Temple Choir of that city.

The Canadian pianist, **Ellen Ballou**, began her spring tour of Canada with a recital in Montreal on Feb. 14.

BEATRICE HARRISON

BRITAIN'S GREATEST WOMAN 'CELLIST

"We had a divinely inspired performance from Beatrice Harrison."—Ernest Newman, *London Times*.

(By Cable)

"Feb. 2, 1928

"Oxted 20

"Recital Mgt. Arthur Judson

"London recital sensational success. Sold out Birmingham Symphony Concert. Superb criticism.

(Signed) "Stevenson."

"She has mastered the unheard-of-difficulties (of the Kodaly Sontata) in a sovereign manner. In Handel's G minor sonata she displayed to the greatest advantage her beautiful, supple, faultless tone and her noble playing, which is mellow and soulful."—Max Marschall in *Vossische Zeitung*, Berlin, July 4, 1927.

"Her recital was a revelation of what a 'cello can express when technical power is combined with understanding and depth of feeling—Kodaly's prodigious Hungarian sonata gave Miss Harrison a chance to show her amazing technical equipment."—*New York Times*, Oct. 17, 1927.

"To say that she has musicianship is putting it mildly; she displays enough musicianship to equip an entire symphony orchestra."—Alfred V. Frankenstein, *Chicago Tribune*, Oct. 23, 1927.

"A Paragon, a Paragon—Miss Harrison transforms a violoncello concert into a stimulating event. Miss Harrison, like Casals, bears witness that their technique insists upon musical sensibility as complement to manual skill."—*Boston Transcript*, Oct. 10, 1927.

"Gave a superb performance of highly atmospheric work, exhibiting also the rich resources of her talents."—H. T. Craven, *Philadelphia Record*.

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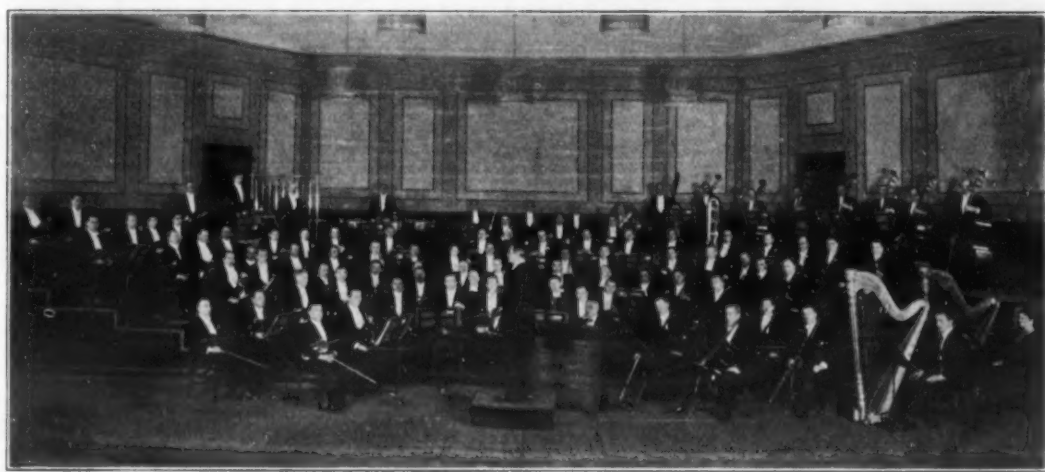
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Some Books of Musical Instruction

To Sing or Not To Sing, Practical Suggestions and Exercises for Voice Culture, Hygiene of Voice and Body, Dietetics for Singers. By James Massell. Paper covered copy, \$1.25.

From the fullness of his diverse experience with singing and singers, James Massell has written "To Sing or Not To Sing," a book on voice culture. The practical suggestions offered in this slim volume are equalled only by their instructive and authoritative qualities, for Mr. Massell does not offer abstract theory, but rather the practical and workable advice, evolved and used in his teaching.

The student will here find useful advice on how to secure and retain proper breath control, how to control the larynx, the soft palate and uvula, and to make them work in conjunction. He learns the functions required of the windpipe, chin, and other physical aspects, in singing. The author stresses the importance of the resonators, ability to direct breath into the desired resonators, the need for a knowledge of vowel formation, the dominant vowel, and phonetics in general. How to cultivate and correctly train the ear to good music is discussed, for it is only too true that without this highly trained ear, even the knowledge of the scientists cannot help the singer produce correct tone.

As for registers and equalization of the voice, concerning which opinions are at variance, Mr. Massell teaches an equalization of the tones of the voice throughout its range. Along with head tones and overtones, nasal resonance, trills, the qualities of the tremolo and trembling chin, are examined and explained in a practical and lucid manner.

Countering all the excellent advice is a chapter of "Don'ts" which, in reality, is an addenda including further suggestions on the ways and means of obtaining the most value from the voice. There are further hints on stage presence, methods for studying a song, and some downright useful suggestions on hygiene, diet, and general health notes of value to any professional in need of such advice.

A series of practice exercises completes this concise and excellent work.

Touch and Expression in Piano Playing. By Clarence G. Hamilton, A. M.

Clearcut Speech in Song. By Clara Kathleen Rogers (Clara Doria).

Health Hints for Music Students. By Wallace F. Hamilton, M. D. The Pocket Music Student. Illustrated. Boston and New York, Oliver Ditson Company, 1927. Stiff paper covers.

These three new titles of the Pocket Music Student are valuable additions to this indispensable list of aids to musical expression, in its various phases. Clarence G. Hamilton divides his subject of piano playing into the two divisions of touch and of expression. The history of the technic of piano playing is surveyed and the manipulation of keys is demonstrated, together with numerous illustrations, so that every possible kind and gradation of tone may be secured, offering the player a way to help himself in following out the design of a given piece in order to realize in detail, and as a whole, the structure which was in the composer's mind. Here is a work of the utmost utility for the beginner in piano playing, in which the advanced player will nevertheless find refreshing suggestions.

A book that is almost universally required, even by singers of established repute, is such a volume as Clara Kathleen Rogers' "Clearcut Speech in Song." With the ever-increasing carelessness in speech there has been a gradual and widespread deterioration in the perfected art of singing, such as was revealed by the best singers of old.

As the flexibility of the organs of speech is not inborn, it must be acquired, as distinct enunciation depends entirely on the nimble actions of the lips, jaw and tongue, especially the tongue. Exercises to promote this flexibility are thoroughly demonstrated. There are simple directions for the inflation of the lungs and the discreet expenditure of air in speaking as well as in singing, together with advice on how to apply the perfected instrumentality of the voice to artistic singing. In short the essentials relating to the art of singing, in its dual aspect of clearcut speech and the free delivery of voice, are analyzed and placed before the singer with clarity and distinct-

ness.

There is not a great deal of literature dealing with health, particularly as it refers to music students which, in itself is sufficient cause to welcome Wallace F. Hamilton's "Health Hints For Music Students." Although in the vocation of the music student there is every opportunity for keeping physically fit, it is none the less necessary to observe due care or the fundamental laws of health. The subject is fully treated by Mr. Hamilton, who begins with the vital item of practice, and includes a chapter on the prevention of stage fright. Diets are examined, the care of the eyes, teeth, and hands, the prevention and treatment of colds, and the physical aspect generally are dealt with and exercises are suggested.

Altogether the three small books are well written and fully cover their subjects being, moreover, agreeable and easy to read.

Creative Music in the Home. Master Book III. By Mrs. Satis N. Coleman, Lewis E. Myers and Co., Valparaiso, Ind., and Toronto, Canada. 1928.

Eight years ago Mrs. Coleman began her unique work in creative music for children at Lincoln School, Teachers' College, New York, where pupils are instructed by Mrs. Coleman to make their own musical instruments and compose original melodies to play on them. This book is the result of years of research and study of ancient and primitive musical instruments of all countries, and of Mrs. Coleman's experiences in the creative music work that she originated.

From an artistic and typographical standpoint, this volume takes prestige among beautiful books. Each page is illustrated with marginal drawings of many musical instruments, musical materials, ancient and primitive musical settings, melodies, notation, etc., and there are numerous page illustrations. The illustrators are Margaret K. Baumeiser, Helen Damrosch Tee-Van, Emily Thomason, Retta Carroll, Ann Snell and others.

The notation for teaching tunes and melodies to the children is a figure system invented by Mrs. Coleman.

Among the subjects treated in separate chapters are musical instruments, ancient,

primitive and modern; composition and notation, bells, bird songs, the Chinese scale, Pan pipes, marimba making and playing, music in common things, drums and how to make them, the Indian rain-dance, etc.

Considerable space is given to instructions for making different musical instruments for use in the home, instruments whereby home orchestras may be enjoyed by children of all ages. The directions are comprehensive, specifying the different materials that can be used, the tools needed, and the procedure to be employed. The evolution and variations of instruments are treated and illustrated fully.

A section is devoted to how music took form, and instances are given in developing an ear for melodic lines—as, for example, a short melody from Beethoven's Ninth Symphony, attention being called to phrases and to joining these phrases in a complete musical sentence which a child can recognize. Many tunes, including original ones by the children, are used in this way.—B. C.

"Twice 55," Part Songs For Boys. The Orange Book. Boston and New York, E. C. Birchard & Co., 1927. Paper Cover.

This collection of part songs for boys marks the sixth number of six books in the famous "Twice 55" series. It is offered as a solution of the music problem peculiar to the upper school grades, junior high schools and the regular high schools. As a songbook it is intended to provide music for groups of boys representing a combination of unchanged voices, adolescent or changing voices, and voices which are already changed. It furnishes the means of producing male voice harmony with boys' voices, and of providing four part music with the parts limited to the range of an octave.

There are more than 100 songs covering a wide variety of subject and music. Many of the songs have been written expressly for this book, while others have been newly arranged and adapted to the necessary limitations of range by Harvey Worthington Loomis, Gladys Pitcher, Charles Reppe, and David Stevens.

Most of the songs are of a surprisingly virile nature, an element which the youthful singer will appreciate.

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And This Is What the Critics Said:



Arco Gerpoul, mezzo-soprano, gave her first New York recital last night in Carnegie Hall. She revealed a well-placed voice of mellow quality and adequate range. The young artist shows results of sound training in the fundamentals of technique, for she produced without effort tones that were free from tremolo and true in intonation and pitch. The singer's program began with Peri's "Invocation of Orfeo" and other Italian airs, which she sang with a smooth legato and good sense of line and phrase. The Cavatina from Gounod's "Queen of Sheba" was delivered with assurance. Strauss's "Deine Blauen Augen" was the most successful of the German group. A final group of songs in English included "Grief," by Richard Hageman, who was the accompanist. The audience was cordial in its applause and the artist received many flowers.—*The New York Times*.

Mme. Arco Gerpoul, a mezzo-soprano, now of Denver, of French-Canadian parentage, gave her first recital here in Carnegie Hall last evening, with Richard Hageman at the piano. The program was conventional in plan but included several numbers not frequently heard here.

The list confined itself to old Italian airs, French and German selections, and songs in English. Among the Italian airs were Torelli's "Tu Lo Sai" and Legrenzi's "Che Fiero Costume." The French group consisted of Bachelet's air "Chère Nuit" and the Cavatina from Gounod's "Queen of Sheba." Mme. Gerpoul enjoyed considerable success at her début. She had a sizable audience and her singing was liked.

She sang with commendable understanding and showed desirable command of platform deportment, derived, evidently, from the wide experience she has acquired through concert appearances in the West. She has a fine natural voice of good power and range. Mme. Gerpoul is a sincere, dignified and gifted artist.—*New York Sun*.

Mme. Arco Gerpoul, mezzo-soprano, gave her first New York recital last night in Carnegie Hall with Richard Hageman, whose "Grief" opened the closing Anglo-American group, at the piano. Before that group Mme. Gerpoul sang early Italian numbers by Peri, Rose, Torelli and Legrenzi; Bachelet's "Chère Nuit" and "Plus grand dans son obscurité" from Gounod's "La Reine de Saba," and German songs by Gluck, Brahms, Strauss and Wolff.

Besides a clear and smooth tone of good volume, Mme. Gerpoul provided excellent English enunciation for her numbers by Hageman, Quilter, Croxton, Hadley, Horsman and Ronald, and was interpretatively best in these. The singer was encored.—*F. D. P., in the New York Tribune*.

Carnegie Hall, New York, was crowded on the evening of February 6, 1928, to welcome a new singer, a mezzo-soprano, whose début immediately established her as one of the leading concert artists of the day. The critics of the principal newspapers shared the opinion of a discriminating public that Mme. Arco Gerpoul had "arrived"—that her voice, her style, her sincere personal charm as well as the superlative musicianship disclosed on this occasion, entitled her to a high place among contemporary song interpreters.

MME. ARCO GERPOUL

Carnegie Hall, with its stage evergreened and palmed in a flowered rear embankment, framed a dark, attractive lady named Arco Gerpoul whom reports place as a native French-Canadian, now at home in Denver, Colo. She is said, too, to have sung widely throughout the West but recently has been coaching in New York. Mme. Gerpoul is the possessor of a warmly timbred mezzo-soprano voice with serviceable range and volume. Feeling and temperament were in abundant evidence, likewise a correct sense of poetic and dramatic values. Italian, French, German and English were enunciated tellingly in ancient arias, classical lieder, modern songs of Albion and America and Gounod's "Queen of Sheba" (Cavatine), delivered with convincing output of emotion. At the piano was past-master Richard Hageman, whose song, "Grief," made a fine impression with his knowing assistance.—*Greta Bennett in the New York American*.

Arco Gerpoul presented a vivacious and unusually engaging soprano voice in Carnegie Hall last night. She sang

a program of unconventional scope—Peri, Rose, Torelli, Legrenzi, composers unfamiliar to most audiences. Her third was lieder of Brahms, Strauss, Wolff and Gluck. The last concerned Hageman, Horsman of the Persian songs, Ronald and Hadley.—*The New York World*.

At Carnegie Hall Mme. Arco Gerpoul appeared with Richard Hageman. Wisely she had elected to cut off the major portion of the huge stage and take her stand at the front of it. Banked by a garden of foliage, she made a genteel picture in a white gown—a fine lady who has elected to rule the placid muse of song. Her New York début last night presented an intelligent singer, well trained in vocal matters, and schooled in interpretation. The voice is a rich mezzo-soprano, and has a large range.—*New York Morning Telegraph*.

A voice considerably above the average in natural beauty and volume.—*New York Evening World*.

Arco Gerpoul displayed a pleasing mezzo-soprano voice last night in Carnegie Hall in a program of varied character, including arias from Peri ("Euridice"), and Gounod's "Queen of Sheba," and songs by Brahms, Strauss, Wolff, Hageman, Torelli, Hadley and Quilter.—*New York Evening Post*.

With assurance and yet becoming modesty, against a background of palms and evergreens, Arco Gerpoul, mezzo-soprano, a stately, attractive and charming figure, made an agreeable appearance at her début recital at Carnegie Hall. One heard a naturally beautiful mezzo-soprano voice of wide range and considerable volume in which the middle as well as the lower register sounded particularly sonorous, smooth and technically finished. Her inclination leans more to the quiet sustained numbers, for which she possesses a fine interpretative talent, combined with real musical good taste and intelligence.—*Staats-Zeitung, February 7, 1928*.

NOW BOOKING SEASON 1928-1929

Specimen Program and Booklet Sent on Request

CONCERT M'G'T MARGARET KEMPER, STEINWAY HALL
NEW YORK CITY

Damrosch, Radio, and the Little Red Schoolhouse

(Continued from page 1)

hours and to be broadcast as widely throughout the country as is possible at that time. I hope we shall be able to go as far West as the Rocky Mountains, perhaps even to the coast," Mr. Damrosch said.

"Over a like period I hope to conduct twelve concerts for students of high school and college age. The idea is not to present music in these programs which will differ widely from that which you heard this morning (the broadcast for grammar school children) but to make explanations more suited to listeners of more mature minds.

The lecture concerts will be accompanied by sets of questions and answers in order that instructors may, if they choose, give examinations on the course, Mr. Damrosch stated.

"What I plan is not designed to supplant whatever musical training may already be in the courses of instruction, but rather to supplement the teachers' work," he continued. "It is the little red school-house in the rural districts which interests me most, for these are districts where good music by a great orchestra is so seldom heard."

What They Heard

The first program for younger children included the Overture, "Semiramide," by Rossini; the Romanza from Schumann's Symphony No. 4; the "Entrance of the Little Fauns" by Pierné; "The Flight of the Bumble Bee" by Rimsky-Korsakoff; and Schubert's Military March.

More advanced was the explanation which accompanied the second program, the music of which was: Schubert's Unfinished Symphony; Bach's Air for G String; and Saint-Saëns' Symphonie Poème, "The Spinning Wheel of Omphale."

These two programs were heard through WJZ, New York; WTIC, Hartford; WTAG, Worcester; WCSH, Portland, Me.; WRC, Washington; KSD, St. Louis; WCCO, Minneapolis-St. Paul; WOC, Davenport; WHO, Des Moines; WOW, Omaha; WDAF, Kansas City; WHAS, Louisville; WSM, Nashville; WBAL, Baltimore; WHAM, Rochester; KDKA, Pittsburgh; YLW, Cincinnati; WJR, Detroit; KYW, Chicago; WEEI, Boston; WJAR, Providence; WMC, Memphis; WSB, Atlanta.

An individual or institutional sponsorship to enable Mr. Damrosch to establish his dreamed-of radio university of music was suggested by Frederick A. Alden, president of the Schoolmasters' Association of New York City and vicinity, after listening to the programs.

"The tremendous influence that such programs will have in developing the cultural life of America, especially as the music will reach the growing child, hardly can be realized," Mr. Alden said. "Certainly, the enterprise should be encouraged in every way possible."

Texas Composers' Works Presented

SAN ANTONIO, TEX., Feb. 14.—The Composers' Club gave the second of a series of three concerts in the home of Mrs. Henry Drought on Jan. 31, when original works were presented. "Ave Maria Stella" by Carl Schwabe was sung *a cappella* by the choir of San Fernando Cathedral, directed by the composer. Two motets for mixed voices, composed by John M. Steinfeldt, were given *a cappella* by the choir of St. Mary's Church, the composer conducting. Other numbers were piano compositions by Helen Bates and Mrs. Fred Wallace; a song by Frederick King, sung by Mrs. Roy Lowe, accompanied by the composer; a musical setting of Longfellow's "Rainy Day" by Hugh McAmis, sung by Ora Witte, accompanied by the composer and Jerome Zoeller, clarinetist; and a song by Mrs. L. A. MacKay-Cantell, sung by Mrs. Chester Kilpatrick with Mrs. Fred Wallace as accompanist. A traditional Negro melody, arranged by Alice Mayfield was sung by a double male quartet, directed by A. A. Simpson, with the composer at the piano. César Franck's Prelude, Fugue and Variations, Op. 18, arranged by Mrs. A. M. Fischer, was played by Charlotte Stenseth and Mrs. T. M. Wheat, violinists; Lallah Rookh Traylor and Mrs. Conrad Banspach, cellists; Mrs. Edward Sachs, pianist and Mrs. A. M. Fischer, organist. A string quartet by Otto Majewski was given by the composer and Carl Mueller, violinists; Romana Schiffers,

Krenek's Stormy Jazz Opera for Metropolitan Showing

(Continued from page 1)

Auf," translated as "Johnny's Playing," has visited one after another of the great cities of northern Europe, leaving a trail of twisted wreckage, personal animosities and violent discussion in a swath several hundred miles wide. In Leipsic, where the opera was first produced, the instant reaction against the story of "Jonny" kindled a blaze that swept over Germany, "creating almost unparalleled excitement among Berlin opera-goers and a corresponding furore, of an unfavorable sort, among music critics," upon its Berlin presentation, and so upset the placidity of life in Vienna that street brawls and gallery hoodlumism raged unchecked upon its debut at the Staatsoper in the Austrian capitol.

Why This Furore?

In Munich the director of the opera has steadfastly refused to present the "barbaric" work, while Bruno Walter in Berlin would not conduct it, although its popularity is attested by the fact that it has scored a tremendous success on more than sixty German stages. Scenically it is a miracle of German stagecraft, with flashing lights, kaleidoscopic stage sets, and all the appurtenances of the modern European scenic concepts. Musically—but let the critic of the Lokal-Anzeiger, Berlin, speak:

"To create melodies does not seem to be Krenek's talent or his ambition. The song 'Anita' shows perfectly well what he cannot do. There are many short motifs which rise and fall without leaving a trace in the listener's mind.

"Only one thing triumphs in the music of 'Jonny'—the rhythms which transmit themselves to your legs and make you want to dance in your place as you listen. Machines and men lose themselves in rhythmic noise. The love scene stirs neither the heart nor the blood, but only the nerves.

"When Max is waiting for his lady love you can hear his heart jump; when the locomotive rolls into the station the noise of its wheels is put to music. Only one theme for a dainty touch seems to have escaped Krenek; that is the sound of breaking bones when the wheels run over the dying composer.

"If this is the beginning of a new era in music it is also the end; for on such nourishment opera cannot survive."

The Negro Element

But the real reason for the intense excitement which "Jonny" has created throughout Europe lies less in the music and the extravagant scenic investitures than in the story of the negro fiddler, whose theft of a valuable Amati violin and various piccadilloes with ladies of the white race furnish the background of the operatic score. It is this feature of the jazz opera which has provoked most of the street and gallery demonstrations that have boomed like an extra set of kettle drums wherever the opera has been produced, and it is this feature to which our correspondent doubtless refers in the wire quoted above.

About Egyptian Helen

Richard Strauss' "The Egyptian Helen," also named as a forthcoming Metropolitan production, is based on a libretto by Hugo von Hauptmannthal. It deals with Helen's sojourn in Egypt before the acquaintance with King Menelaus, and was to have had

Philadelphia Foresees Municipally Endorsed Temple of Music and Drama

PHILADELPHIA, Feb. 16.—The prospect dawns of a combined temple of music and drama under civic auspices, the projectors of which have doubtless been encouraged by the new Mayor's plans for a municipal bureau of music. The new scheme appears to be much more than the hopeful dreams of visionary enthusiasts without a bankbook to back such projects. Separate groups of citizens called on the Mayor last week with individual enterprises in mind and at his request will consider a plan of combining forces.

State Senator George Woodward, an altruistic millionaire; Colonel Samuel Price Wetherill, head of the Philadelphia Metropolitan Zoning and Planning Commission and president of the Art Alliance, and Arthur W. Thompson, president of the United Gas Improvement Company, were on the committee that proposed the new theatre. Their plan is to have the city give the use of land at Twenty-third and Market streets, in the line of vast municipal improvements now under way which will entirely change central Philadelphia. The ground is at present occupied by tanks of the gas company, which will be removed next year, when the ground reverts to the city. The theatre plan calls for popular subscription of \$800,000. Of this sum Senator Woodward offered a pledge of the first \$100,000.

The Mayor divulged that earlier in the week he had been visited by a deputation of music lovers who wished the city to provide land on the Parkway, also centrally located and running from City Hall to Fairmount Park, for a building to house symphony concerts, opera performances and other musical events. The group interested offered to finance the enterprise to the extent of \$1,000,000.

W. R. MURPHY.

its world premiere in Dresden this winter but has since been postponed until April. In discussing the opera with Artur Bodanzky, the Metropolitan's conductor of German opera, Strauss described the score as "extremely melodious." Edward Ziegler, assistant general manager of the Metropolitan, was abroad last summer and also had an informal chat with Strauss concerning the opera.

An illustration, a male figure, reproduced in the issue of Feb. 4, in connection with the article on Tartar folk music by Ivan Nardony, was from a design for a character in "Snowmaiden," painted by Nicholas Roerich. This was taken from the designs and settings made by Roerich for the Chicago Opera Company's production of Rimsky-Korsakoff's opera.

House Enacts Bill To Double Fees On Music Copyrights.

WASHINGTON, Feb. 15.—The House of Representatives has passed the Vestal bill doubling the copyright fees for musical and other compositions, literary works, books, etc. The measure provides for increase of the fee from \$1 to \$2, where certificate is furnished, and from \$5 to \$10 for annual subscription to Copyright Entries, the publication issued by the Library of Congress listing all copyrights granted. The bill now goes to the Senate for action.

A. T. M.



MARIA JERITZA
*Prima Donna Soprano of the
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 MME. JERITZA USES THE KNABE PIANO EXCLUSIVELY

ESTHONIA'S OUTDOOR FESTIVAL

By IVAN NARODNY

(Continued from page 9)

began to write music, besides collecting and publishing a vast amount of the folk songs and folk dances. Miina Hermann, K. Trunpuu and Artur Kapp, who succeeded, followed the path of their predecessors. While the Finnish composers, Jaernefeldt, Merikanto, Melartin and Sibelius began to compose music for a society in the occidental sense, Estonian composers continued to compose everything for the people by keeping all the time in the vein of their folklore. It thus has happened that Estonian so-called modern music has remained the only typical folk music of to-day.

Mart Saar and Juhan Aavik, the most outstanding of the young Estonian composers, have emphasized the traditional folk spirit like their predecessors, though using modern forms and methods. The outside world has no idea of the unlimited number of the original Estonian folk melodies or of Estonian individual compositions which manifest an exotic racial flavor of their own. Asiatic in its aboriginal ethnic character, mystic in symbolic tendencies and themes, Estonian art music bears the stamp of the German ecclesiastical and the Russian social schools. Bach, Mozart and Haydn, and Rimsky-Korsakoff among the Russian nationalists, have exerted their influence on the individual Estonian composers, yet not far-reaching enough to sway them from their racial line.

Follow Pagan Footsteps

"We Estonian composers and musicians can never get away from our people and its racial requirements," explained Mr. Aavik. "All the operatic, symphonic and social-instrumental shapes of occidental music are totally out of our scope. Our music is for song, dance and chorus—melodic and rhythmic ventures in the first line. Mythology and folk lore from all the backgrounds and frontespieces of our aspirations. In respect to music we Estonians are pantheists and follow the foot-steps of our pagan ancestors."

The outdoor stadium concert is the traditional Estonian ritualistic musical manifestation. This is attended with the same reverence by all the people today as was shown at the Olympic feasts held by the ancient Greeks. All Estonia is dotted with stadiums of provincial musical societies. These are usually built in the gardens of district musical clubs or agricultural societies. What a motion picture theater or baseball field is to America, a stadium is to Estonia. The stadium is a national institution. The grand stadium of Estonia is in its capital, Reval, where only a quintennial music festival is performed.

The preparation for a *Laulu Pid*—the grand Music Festival—usually requires a year or more. This time is spent in making

up the program, organizing musicians of the whole country, printing and supplying the music, rehearsing the numbers, and what not. The massed chorus and orchestra are made up of glee clubs and choral societies, musicians of the theaters and district stadiums. Briefly, it is not a professional but a troubadour event, in which all the musicians perform free of charge and consider participation an honor.

A Marvelous Venture

The Estonian *Laulu Pid* is a marvelous musical venture in this matter-of-fact professional and commercial age. It has no business motives or any professional ambition in view. It can be called a folk oratorio of unknown antiquity, or a grand concert of United troubadours. As a rule, the festival lasts three days, with one performance in the evening and one matinée each day. The festival takes place in the picturesque public park—*Kadrantaal*—of Reval, where the municipality and government have built a huge stadium with the due acoustical reflectors and a lovely garden for the audience. Juhan Aavik, Raimund Kull, Leonhard Neumann, and Anton Kasemets, all leading Estonian musical authorities, have charge of this great festivity.

The institutions that sponsor the unique undertaking are the Estonian National Government and the Estonia Society at Reval, the former situated in the ancient *Tompea Loss*—the twelfth century castle of the Livonian Knights, the latter in the imposing Estonia Theater. All the Estonian army and navy will participate in an official capacity. Special musical plays, pantomimes and folk dances will be staged in the stadium. Army barracks, school buildings and specially erected tents will be prepared for the visitors and singers, as a city of 150,000 inhabitants, such as Reval is, has no natural facilities to house the 150,000 visitors who are expected.

The ambition of Estonian social leaders and the national government is to make the coming festival one of the most outstanding musical events of years, and to demonstrate that real music belongs not indoors but outdoors.

The Revaler *Laulu Pid* will be one of the biggest musical ventures of the coming summer, displaying original features of a nation's traditions, love of music, mythology, poetry and aspirations which deserve universal attention, especially in view of the fact that Reval is as easy to reach from New York as are Naples, Salzburg and Vienna.

Those American music lovers and musical students interested in the Estonian *Laulu Pid* can address inquiries to: Eesti Lauliate Liit, Rataskaewu 22, Reval—Tallinn—Estonia.

NEW RECORDS FOR THE CABINET

By PETER HUGH REED

(Continued from page 4)

Samuel's interpretations of Bach have become standards. Undoubtedly many people have been waiting for such a disc as this, and I hope its reception will be sufficient to stimulate the release of other Bach compositions which this pianist has made for the English company. . . . With impeccable technic and true poetic insight, Cortot plays the ineffably beautiful Franck Variations. The actuality of the performance is convincing, although a careful study of the composition with the score reveals occasional murkiness in the orchestra and a lack of balance with the piano.

Operas and Others

"Mignon," Lullaby, Thomas; and "Faust," Valentine's Death, Gounod, sung by Heinrich Schlusnus. (Brunswick.)

"Tannhauser," Wolframs' Eulogy to Love, and "Ode to the Evening Star," Wagner; sung by Heinrich Schlusnus. (Brunswick.)

"L'Ultima Canzone," Tosti; and "Campana di San Guisto," sung by Giuseppe Danise. (Brunswick.)

"Allerseelen," and "Traum durch der Dämmerung," Richard Strauss; sung by Elsa Alsen. (Columbia.)

"Andrea Chenier," Improvisio, Giordano; sung by Aroldo Lindi. (Columbia.)

"Cavalleria Rusticana," Brindisi; and *Aida*—Numi custode e vindice, sung by Merli and Pasero and La Scala Chorus. (Columbia.)

"Immer leiser wird mein Schlummer," and "Von Ewig Liebe," Brahms; sung by Elsa Gerhardt. (Victor.)

"Africana O Paradiso," Meyerbeer; and "Pearl Fishers," Romance, Bizet; sung by Miguel Fleta. (Victor.)

The Schlusnus numbers are both sung commendably. The "Tannhäuser" ex-

cerpts are preferable. . . . Of the songs which Danise sings, that by Tosti is the more interesting, although only half of it is recorded.

Alsen has sung better than in the present case. Of the two lieder the first is vocally preferable to the latter. . . . Lindi's lyric voice is somewhat over-taxed in his dramatic aria, although there is some praiseworthy singing in parts of it. . . . The La Scala disc is one of a series that the Columbia is releasing from time to time. Like the others it is well executed and recorded.

The recorded artistry of that incomparable lieder singer Elena Gerhart will no doubt be universally welcomed by music-lovers. She sings two of Brahms' loveliest songs in the present instance. Her interpretation and style are excellent, although her voice is a little throaty in quality. . . . Admirers of Fleta will undoubtedly welcome his latest record. His voice is projected to better advantage in the "Africana" aria, than in the other. These discs are chosen from the foreign lists, there numbers are 6755 and 6737.

Enesco and Choir Visit Indianapolis

INDIANAPOLIS, Feb. 14.—Georges Enesco, a great favorite with Männerchor audiences, played a wonderful violin program again on Sunday afternoon, Feb. 5, with Sanford Schlüssel at the piano. The program contained the Sonata in E Minor, Veracini, the Kreutzer Sonata of Beethoven, "Baal Schem" by Bloch and works by Kreisler, Leclair and Sarasate. The St. Olaf Choir, F. Melius Christiansen, director, sang in the Murat theatre, the same day, satisfying the interested audience with songs chosen from English, Spanish, German and Norwegian literature. The concert was given under the auspices of the Lutheran Walther League of Indianapolis.

P. S.

Fontainebleau School

Former Metropolitan Tenor Booked For Operatic Work

FONTAINEBLEAU, FRANCE, Feb. 10.—Thomas Salignac, once a leading tenor at the Metropolitan Opera House in the well-remembered days of Maurice Grau, will have charge of the opera class of the Fontainebleau School of Music for the session of 1928, working out his theories and ideas on the stage of the same little theatre that Napoleon III built for his court performances many years ago.

Since the days of his American fame, Salignac has been the interpreter of many, and the creator of not a few, principal tenor rôles at the Opéra Comique, Paris. He devotes much of his time at present to teaching and is president of the Union de Professeurs de Chant, a French association of singing teachers. Associated with him at the Fontainebleau school during the coming season will be several newcomers to the staff, according to the directors of the school, who have announced Felia Litvinne, a French citizen of Russian birth, and Hilda Roosevelt, a Frenchwoman whose work in leading soprano rôles at the Paris Opéra and the Opéra Comique has been distinctive.

The eighth summer session will begin June 25, it has been announced.

Heifetz Plays in Montclair

MONTCLAIR, N. J., Feb. 16.—The auditorium of Montclair High School held a capacity audience when Jascha Heifetz gave a recital in the Unity Concert Course. The audience was keenly appreciative. P. G.

Huntington Events

Minneapolis Symphony Heads List of Attractions

HUNTINGTON, W. VA., Feb. 14.—The Minneapolis Symphony Orchestra, conducted by Henri Verbrugghen, was presented as the second attraction of the Huntington Civic Music Association Course on Feb. 8, in the City Hall. The concert attracted a large audience from the tri-state region.

Ilse Huebner, pianist; Emil Heerman, violinist, and Walter Heerman, cellist, gave an interesting concert in Marshall College Auditorium recently. The Dorothea Sandman Beuhring's Young Musician's Club sponsored this concert.

The Huntington Woman's Club, Mrs. M. J. Ferguson president, presented Catharine De Vogel, mezzo-soprano, in recital, in the Hotel Prichard ballroom. Lina Mol was at the piano.

The Cabell County War Memorial Association, R. L. Archer, president, presented Fritz Kreisler, on Feb. 16 in the City Auditorium.

Mrs. H. A.

Erratum

The caption under the photograph of Mr. and Mrs. Maurice Lichtmann appearing on page 20 of the Feb. 11 issue: Mr. Lichtmann is vice-president of the Master Institute of United Arts and Mrs. Lichtmann is a member of the board of directors of the same institution. Both Mr. and Mrs. Lichtmann are also associated with the piano department of the Master Institute.



MAURICE RAVEL

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MASON & HAMLIN CO.

BOSTON

NEW YORK

Louisville List Found Attractive

Minneapolis Orchestra and Noted Soloists Give Concerts of Importance

Louisville, Ky., Feb. 15.—The Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, gave a concert in the Brown Theatre on Sunday afternoon, Feb. 5, under the auspices of the Wednesday Morning Musical Club. On the program were the Overture to "The Marriage of Figaro," the "Lohengrin" Prelude, Brahms' C Minor Symphony with Schubert's Marche Militaire as an encore, Tchaikovsky's B Flat Minor Concerto for piano and orchestra with Corneille Overstreet as soloist.

"The King's Henchman" by Deems Taylor and Edna St. Vincent Millay was presented for the first time in Louisville on Feb. 6 in the Brown Theatre by an appreciative audience. Marie Sundelius, Richard Hale and John Roberts were in leading rôles under the direction of Jacques Samoussoud.

Bauer and Thibaud

Harold Bauer and Jacques Thibaud, appearing under the management of the Thomas D. Clines Concert Bureau, were heard in the Columbia Auditorium on Jan. 5. Schubert, Chopin, Schumann, and César Franck were represented on the program.

Playing in the Collegiate School Auditorium recently, Ruth Breton gave a pleasing violin program which included numbers by Bach, Goldmark, Brahms, and Wieniawski.

The Pro Arte String Quartet gave a concert in the Woman's Club Auditorium on Feb. 2, before the Wednesday Morning Musical Club. Music by Mozart, Malipiero and Ravel was on the program.

The St. Olaf Choir made its first appearance in Louisville in the Columbia Auditorium on Feb. 6, before a large and grateful audience.

JAMES G. THOMPSON.

Dr. Russell Joins Chamber Music Committee

Dr. Alexander Russell has joined the committee working in conjunction with the New York Chamber of Music Society to promote a nationwide movement for an endowment of \$100,000 in the interest of chamber music compositions and performance. Carolyn Beebe, who founded the New York Chamber of Music Society, is also chairman of the National Federation of Music Clubs. Alfred Human, who is presiding chairman of the committee, is president of the American section of the International Society for Contemporary Music.

Milan Paper Issues Stravinsky Number

MILAN, Feb. 8.—The December issue of *Bollettino Bibliografico Musical* is devoted to Stravinsky. It contains a short biography of the composer, a complete list of his works, with dates and particulars of the original editions, and several articles that had appeared in the musical press concerning him.

QUARTER NOTES ON THE THEATER

By THEODORE SWEEDY

IF the list we have at this time is at all reliable, New York and the hinterland, too, is due for a season of revivals. At this time of the season it is not unusual for producers to announce "limited" engagements of old standards, but the formidable array that has been announced of the men is a trained soloist and several during the past few weeks far exceeds any recent year. Checking this list over as it now stands, most of America's stars will be engaged very soon.

In addition, there is the list that Chamberlain Brown hopes to do; at present all that is definite is "Sherlock Holmes" for two weeks beginning Monday and "The Heart of Maryland" after that. Butler Davenport, who has been practicing most of the winter in his own little theatre, plans an attempt similar to Mr. Brown's, and the Players' Club, on June 4, will offer Farquhar's play "The Beaux Stratagem."

The why and wherefore of these revivals this column can only guess, a couple of these guesses is that the season is very nearly on its last legs; and the unimagined sum of forty odd thousand dollars that "Diplomacy" grossed recently out of town has something to do with it.

At this early date we are beginning to hear of the musicals that will attempt summer patronage. For instance, it is known that George Gershwin is doing the music for a new Arons and Freedley show that is to be placed in rehearsal about the first of March; the book will be by Paul Gerard Smith. The producers of "A Connecticut Yankee" will favor posterity with a musical and Mr. Ziegfeld, who we understand has something or other to do with the theatrical business, may forget his vacation and do a summer show in addition to "The Three Musketeers," which is still announced for March 12 and will probably land at the Lyric. Earl Carroll is to have a new "Vanities" and Philadelphia should see "Under the Red Robe" at a new theatre in about six weeks. It

may, and then may not, come into New York immediately after.

The Theatre Guild, which must do two more productions this season, has picked for its next, Stefan Zweig's version of the Ben Jonson comedy, "Volpone." When it will be produced is not certain and as it now stands, the Guild must look for more actors. Eva Le Gallienne is also to add at least one new play to her repertory. It is from the German of Max Mohr and will be called "Improvisations in June." The rest of the week's news would be that Irene Bordoni and her new vehicle, "Paris," will not come into New York until next season; that Booth and Gleason will have two new plays by June and that the new Garrick Players' first subscription bill will be "Twelve Thousand," another play from the German, to be staged by Richard Boleslavsky of the American Laboratory Theatre.

The coming week as it now stands should see at least seven new plays. "Our Betters," the revival will arrive at Henry Miller's Theatre; "Whispering Friends," the new George M. Cohan show with Anne Shoenmaker and William Harrigan is scheduled for the Hudson; "Rope," based on the novel "Teeftalloon" is due for the Biltmore and "Sherlock Holmes," of course, will open Monday at the Cosmopolitan. The Actor-Manager, who were once located in the Neighborhood Playhouse, will bring "Maya" to the Comedy. This play, incidentally, has been very popular on the other side of the water. "Marriage on Approval," "Sh! The Octopus," "Please Stand By," "Another Bottle, Doc," and "Doctor Knock" the American Laboratory presentation, are possibilities.

On the coming Monday the ball starts rolling with "Our Betters" making its appearance at Henry Miller's Theatre. The cast, as mentioned previously, includes Ina Claire, Constance Collier, Madge Evans, Reginald Bach and others.

Red Letters on the New York Dramatic Calendar

Strange Interlude—John Golden—Is this Eugene O'Neill's epic?

Marco Millions—Guild—A real blending of romance and realism flawlessly done.

Coquette—Maxine Elliott's—A butterfly on the wheel of life done by Helen Hayes.

Paris Bound—Music Box—The boundaries of married life as seen by the younger generation...and the older!

The Royal Family—Selwyn—Three generations of an American family on and off the stage.

The Merchant of Venice—Broadhurst—George Arliss and his unique characterization of Shylock.

Porgy—Republic—Some very good drama and some even better folk songs.

Burlesque—Plymouth—What some actors do with life.

The Rackett—Ambassador—In a Chicago police station—and we think this heads the list of crook plays.

Command to Love—Longacre—In which patriotism and pleasure go hand in hand.

MORE OR LESS MUSICAL

Show Boat—Ziegfeld—Score, libretto, acting and singing all on a high note.

Funny Face—Alvin—Try and keep step with the Astaires.

Golden Dawn—Hammersteins—One of our happiest memories of the season.

Rain or Shine—Cohan—Riots, insanity, madness—and Joe Cook!



Pauline Lord, the Star in "Salvation."

Russians Give Ovation to Hayes

Moscow.—Roland Hayes, American Negro tenor, made a profound impression on his first audience of Russian workers and peasants. He sang at the invitation of the Russian Government. The classical part of Mr. Hayes' program was received with great enthusiasm and when he sang spirituals this public, drawn from a people appreciating poignant folk songs, gave him an ovation such as is rarely known in the concert halls of the Moscow of today. Mr. Hayes will sing in various eastern European cities this spring, returning to America in Autumn for his fifth tour of his own country.

Katherine BACON



Pianoforte Recital

at

TOWN HALL

123 West 43rd Street
New York City

Saturday Afternoon

February 25th, 1928

at 3:00 o'clock

PROGRAM

Sonata in G Major, Op. 14, No. 2. Beethoven
Carneval, Op. 9.....Schumann

Fairy Tale, Op. 14, No. 2 (Ride of the Knights).....Medtner

Two Preludes.....Rachmaninoff
G Major, Op. 32, No. 5.

H Flat, Op. 23, No. 2.
Fourth Sonata in F Sharp, Op. 30. Scriabine

Impromptu in A Flat, Op. 29.....Chopin

Two Mazurkas.....Chopin
C Sharp Minor, Op. 41, No. 1.

A Flat, Op. 59, No. 2.
Berceuse, Op. 57.....Chopin

Polonaise in A Flat, Op. 53.....Chopin

Miss Bacon understands and feels what she plays and she has at her command a technical equipment equal to all the demands made upon it by the two most difficult of the Beethoven Sonatas which I heard her play. It is, therefore, fairly safe to assume, even by one who has been unable to hear the entire series, that Miss Bacon has accomplished her gigantic task of playing the master's thirty-two Sonatas with a grasp, a musicianship and a pianism which should place her in the front rank of women pianists.

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As We See "Salvation"

Somewhere there is a play into which Pauline Lord will fit like a portrait in a frame. "Salvation" is just another one of those in which we catch glimpses of what she will do to us when the opportunity finally comes. Sidney Howard and Charles MacArthur have taken the character of Aimee McPherson as they understand it, and surrounded it with a group of avaricious rascals. She stands among them like a bleating lamb in the midst of a mulling pack of hungry wolves. In the hands of anyone but Pauline Lord the play would collapse the way a tent goes down when something happens to the center pole. This is said with all due regard for the very excellent support she has, with special mention of George MacFarlane, Osgood Perkins, Helen Ware, Donald Gallagher and Emma Wise.

With the character of *Bethany Jones*, Pauline Lord does what she can and she brings to it all that whimsical charm and radiant simplicity which is peculiarly her own. So the play staggers on to a high note at the end which somehow cracks a little as the final curtain goes down. Everything possible has been done to make "Salvation" a success, but the trouble is probably that evangelists do not dramatize on the real stage. This is unfortunate because when there is a sincerity of purpose such as this back of a play, it deserves to succeed.

HELEN BAGLEY.

DE LAMARTER AND ADOLF WEIDIG CONDUCT CHICAGO CONCERT



Chase Baromeo

CHASE BAROMELO, a new member of the Chicago Opera Company, has won success as the King in "Aida" and in other rôles.

CHICAGO, Feb. 15.—The Chicago Symphony Orchestra in Orchestra Hall, Feb. 3 and 4; Frederick Stock, conducting; Elly Ney, piano soloist. The program: Symphony No. 4, E Flat.....Glazounoff Concerto for Piano and Orchestra, Op. 38.....Toch (First performance in America) Tone Poem, "Don Juan".....Strauss Fantasia for Piano and Orchestra, C Major.....Schubert-Liszt

It is quite probable that the dates recorded above will some time assume, if not historical importance, at least equal standing with the days on which Stravinsky's "Rite of Spring" was first heard in this eager land. For it is only to Stravinsky's master work that Ernst Toch's amazing piano concerto can be compared. It fulfills, as does the "Rite of Spring," every definition of a masterpiece, and it will not be at all surprising if the day comes when it will loom even larger in modern music than its famous running mate. The concerto was written in 1926, given its first performance by Mme. Ney in Berlin in April, 1927, and in July of the same year was played again with outstanding success by Walter Frey at the Frankfurt Festival of modern music. The present was supposedly only its third performance.

Music of the Moment

It matters little what tomorrow, next month or next year may think of this work. It is enough to recognize that it is music of the moment, animated by those disturbing currents of thought and feeling that make today different from yesterday, and tomorrow from today. With devastating accuracy it reflects the life of our own time, and no great art has ever done more or less than that. Through its measures surge endless commotion and prodigious ingenuity, touched here with hysteria and there with brutality, and conveying, like modern life itself, the cumulative impression of a magnificent ignorance and disregard of any ultimate destination.

The concerto is in three movements. The first—Molto pesante-Allegro—is perhaps the most impressive: Atlas attempting to shoulder a rebellious world, the seething depths of some newly imagined inferno, or perhaps a Niebelheim of the machine age. That is its character—choose your own interpretation. The second—Adagio—puts the modern idiom to its severest test in delineating other than turbulent emotion. Plainly the movement has meaning and beauty, but its full import was not to be discovered on first hearing. The last—Rondo Disturbato—reverts to the storm and stress of the first, with an overlay of savage, demonic glee. One memorable episode sounded like a New Year's Eve celebration in some black and tan cabaret in the vicin-

ity of Chicago's Thirty-fifth and State streets. But the greatest artist of them all, the painter of that magnificent spectacle we call Life, did not disdain to include such portraits on his canvas, so why should they be denied representation in a piano concerto?

Mme. Ney read the enormous complexities of the piano score with exciting eloquence. Some day, perhaps, some young *Siegfried* may come along and show us a thing or two she overlooked, for it is overwhelmingly masculine music; but until then we are well content and grateful for the present blessing of Mme. Ney's great musicianship. Mr. Stock and his men proved likewise indomitable in surmounting the Himalayan difficulties Toch so unkindly threw in the paths of his translators, and gave the work the benefit of an enthusiastic performance.

After the Toch it could hardly have been otherwise but that the rest of the program should appear paled into insignificance. Glazounoff fared the best, for his symphony came before the cataclysm, and in our ignorance at that moment, seemed rather a delightful bit of lavender and old lace. Poor "Don Juan" who once bewildered and impressed us, emerged from the rumpus a senile and doddering old roué, simple to the point of silliness. And to describe "The Wanderer" after the eruption would be painful beyond words. Nevertheless Schubert won the day, for when Mme. Ney's newly acquired fellow citizens (through marriage to Paul F. Allais) urged her to play the illegal encores at which Sheriff Stock only winked, she chose Schubert and only Schubert—which was perhaps only fair as Schubert has lived a hundred years and the insolent piano concerto which wrecked our house of cards is only approaching its second birthday and needed to be taught a lesson of respect for its elders.

Suite by Weidig

The Chicago Symphony Orchestra in Orchestra Hall, Jan. 27 and 28; Eric De Lamarter conducting; Adolf Weidig, guest conductor. The program:

Concerto, No. 2, F Major.....Bach
Symphony, B Flat Major, Op. 20.....Chausson
Symphonic Suite.....Weidig
Improvisation
Romance and Intermezzo
Finale

(Conducted by the composer)

Symphonic Poem, No. 2, "Tasso":
Lamento Trionfo.....Liszt

Mr. De Lamarter, in spite of his infrequent appearances before the orchestra of which he is the official assistant conductor, is nevertheless no novelty to the Chicago public. But there was more than a little that was novel in the response he exacted from the orchestra in at least two of the listed numbers. Both the Bach and the Chausson seemed far and away the best conducting this versatile musician has ever brought to public notice. The Bach exuded sprightliness and vivacity without in any relaxing the backbone of discipline. And Chausson's splendidly lyric symphony seemed more than ever to touch at the very heart of those things that music can best express, so buoyantly and truthfully did Mr. De Lamarter read the work. Liszt's early indiscretion displayed neither the composer nor the conductor in their best light. Why not let the past bury its dead, as the sins of our own day will surely be let to rest in the days that are to come?

Mr. Weidig's suite was first played at these concerts in 1914. There is much of honest beauty in the passaglia and romance, even when the erudite professor cannot resist the seductiveness that for certain minds seems eternally to abide in the arts of canon and fugue. That greatest talent of any creative artist, the ability to recognize the moment when he has said all that he has to say, is unfortunately not a striking item in the equipment of the popular Chicago theorist. The work, however, was received with extreme cordiality, and Mr. Weidig conducted with the efficiency which is his in a variety of musical tasks.

The Civic Orchestra, that invaluable organization which coaxes budding symphony

players into full bloom, gave the first concert of the season in Orchestra Hall on Sunday, Jan. 29, under the direction of Eric De Lamarter. Naturally, with a personnel that varies from year to year, one cannot expect of this orchestra all that might be attained were there any degree of permanency in its organization. Nevertheless, the results of the year's work, as revealed in Massenet's "Phèdre" Overture, Franck's D Minor Symphony, the Scherzo from Mendelssohn's "Midsummer Night's Dream" and the "Finlandia" of Sibelius, were of surprising excellence. There was a high degree of unanimity, contagious enthusiasm, and—it could scarcely have been otherwise under Mr. De Lamarter's routine baton-musical authority. Mrs. Dennis Gent, contralto, was the soloist, singing an aria from "Samson and Dalilah" and a group of songs with piano accompaniment.

Rosemary Volz, soprano, gave a recital in the Goodman Theater on Sunday, Jan. 29. Her vocal equipment undoubtedly is of a promising sort, but, save for intermittent excellences, it can only be written that she has tried her wings too early. Alfred Paul Buettner was at the piano.

Whitmer Byrne, winner of the organ division of the Society of American Musicians' contest, was the soloist at the "pop" concert of the Chicago Symphony Orchestra Hall on Jan. 25. Mr. Byrne played a movement of Guilman's Concerto in D Minor, with very capable management of the organ's intricacies and a strong sense of rhythm. Mr. De Lamarter directed, offering as the principal number of the program Tchaikovsky's Fifth Symphony.

Distinguished Recitals

Benno Moiseiwitsch, fleet-fingered pianist, gave his first recital in several seasons at the Playhouse on Sunday, Jan. 29. His technical brilliancy is unimpaired, but his aloofness on this occasion deprived much of the music he chose to interpret of its full charge of meaning. Most important of a diversified program were Beethoven's "Sonata Appassionata," Schumann's "Kreisleriana," a group of Chopin, and Godowsky's dish-up of the "Fledermaus" waltz.

Dai Buell, in her piano recital at the Studebaker Theatre on Sunday, Jan. 29, brought to first local hearing a suite, "En Kerneo," by Louis Vuillemin, "Avril," by Paul Le Flem and "Lutins," by Louis Aubert. Grateful as one is and should be for anything out of the beaten track that appears on piano programs, the suspicion remains that some of this music might have fallen more meaningfully on the ear, had Miss Buell added qualities of color and differentiation to her undeniably facile keyboard equipment.

Fritz Kreisler, undisputed King of Fiddledom, played at the Auditorium on Sunday afternoon, Jan. 29, to an audience that must have approached a record for that venerable house. The cavernous depths of the theatre, the great stage, and the orchestra pit overflowed with eager humanity, and some ingenious enthusiasts would undoubtedly have been parked on the chandeliers did the Auditorium boast such equipment. They were rewarded with some great music, some indifferent music, and much with that Kreislerian quality of entertainment which the great violinist so uniquely extracts from the shorter numbers of his repertoire. But perhaps as much as his music, it is the man himself who has become endeared of the multitude; that strange, human, appealing blend of humility, dignity, strength and modesty that proclaims to the world "Here is a man!" even before the first bow is drawn across the strings. The program paid respects to the great past by means of Bach's E Major Sonata and Tartini's "Devil's Trill," tarried lengthily and inexplicably with Schumann's Fantasia in C Major, Op. 131, and proceeded to new pieces by Kreisler, Schelling (a corks "Irlan-daise"), Albeniz and de Falla. Carl Lamson was rather a better accompanist than usual.

Myra Hess, who, in but a few appearances, has become one of Chicago's favorite pianists, played before the Musicians Club



Anna Hamlin.

ANNA HAMLIN, prima donna of the Chicago Civic Opera Company takes an interest in traveling that ranks next to her interest in music. Having completed her season with the Chicago forces, Miss Hamlin will sail for Europe on Feb. 25 on the new Italian liner, Saturnia, the first motor driven ocean liner to sail from America. Miss Hamlin plans both opera and concert appearances in France and Italy. She will be accompanied by her mother, Mrs. George Hamlin, widow of the late tenor.

of Women at the Studebaker Theatre on Jan. 30. Miss Hess' playing is the eternal feminine translated into terms of music. Music flows as naturally from her fingertips as speech from the lips of lesser mortals, with the difference that as music it is of much higher quality than the average speech. Charmingly spontaneous, yet guided and restrained by the keenest intelligence was her playing of Bach's French Suite No. 5, Schumann's "Symphonic Etudes," Brahms' Waltzes, Op. 39, and a group of ravishing Ravel. The audience was something more than bewitched, and many encores were clamored for and received.

Uptown Civic Matinée

The Uptown Civic Matinée, an enterprise to bring music at a reasonable cost to the heart of Chicago's great north side residence district, opened its fourth season at the Aragon ball room on Sunday, Jan. 29, with a recital by Claudia Muzio. Nineteenth of the five thousand people present to hear this recital were holders of subscription tickets to the entire series of five concerts. This has seemingly been accomplished without in any way infringing upon the public which regularly attends musical events in the loop district. Credit for the success of this unusual venture is to be given to Dena E. Harshbarger, president and general manager of the Civic Concert Service, Inc.

Miss Muzio is one of those rare artists of the operatic stage who can bring her dramatic temperament to the concert hall and yet avoid a feeling of incongruity. She was in high spirits and the best of voice on this occasion, singing an exceptionally interesting and well chosen program that included arias from Verdi's "La Forza del Destino" and "Vespri Siciliani." Much applause punctuated the concert and numerous encores were added to the printed list. Charles Lurvey was the accompanist.

ALBERT GOLDBERG.

IOWA CITY, IOWA.—Frank E. Kendrie, teacher of violin playing in the University of Iowa School of Music and conductor of the University Orchestra, has returned from a six months visit to France and England, where he studied conducting. He will write a college text-book on the history and mechanics of orchestral leadership.

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Cyrena van Gordon

CYRENA VAN GORDON, contralto of the Chicago Civic Opera Company, is an enthusiastic horticulturist. As evidence of her interest in this field, Miss Van Gordon will award a bronze medal for a rose of her own selection, to be named after her, at the second annual Garden and Flower Show, to be held in Chicago in the Hotel Sherman in March. Miss Van Gordon, heard throughout the tour of the Civic Opera, will leave for Europe in May.

Washington Audience Wears Bach Period Dress

WASHINGTON, Feb. 15.—A concert in which artists and audience wore costumes of the Bach period was given by the Friday Morning Music Club on the evening of Jan. 27 in the assembly room of the Cosmos Club. Bach's Italian Concerto and the Coffee Cantata were given by Greta von Bayer, pianist; Mrs. Wilson, soprano; Mr. Bleyden, tenor; Mr. Tittmann, basso, and Lucy Brickenstein, pianist. An informal reception and a Kaffeklach followed.

D. DE M. W.

Long Beach Symphony Elects Board

LONG BEACH, CAL., Feb. 14.—At a meeting of the Long Beach Symphony Association, Feb. 7, the following officers and board of directors were elected. Mrs. Fred H. Bixby, honorary president; Adolph B. Rosenfield, president; James Savery, Mrs. W. L. Stephens, L. D. Frey, and Kathryn Coffield, vice-presidents; B. F. Tucker, treasurer; Helen M. Sargent, secretary. The directorate, which is not yet complete, includes Adolph B. Rosenfield, James Savery, Judge Walter Desmond, L. E. Behymer, B. F. Tucker, Mrs. Fred Hathaway Bixby, Mrs. W. L. Stephens, Mrs. Wilbur R. Kimball, Mrs. Charles Rivers Drake and Helen M. Sargent. Three concerts are planned for this season, under the direction of Leonard J. Walker.

A. M. G.

McCormack Will Return to New York in October

The recital recently given in the Century Theater, New York, by John McCormack will not be his last in two seasons, as was stated. This event was advertised as Mr. McCormack's last New York recital of the present season. Mr. McCormack will sing in New York in October, November and December of this year.

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CHICAGO FORMS CHAPTER FOR CONTEMPORARY MUSIC

By ALBERT GOLDBERG

CHICAGO, Feb. 15.—The Chicago Chapter of the International Society for Contemporary Music was inaugurated by a concert given in the Cliff Dwellers Club on Feb. 8. The audience was brilliant, the performers were brilliant, and for about the first time in my experience with such affairs, the music lived up to the fuss that was made about it. The program:

Quartet in G, No. 6.....Milhaud
The Gordon String Quartet
Serenade in A.....Stravinsky
Hymne Rondoletto
Edward Collins
Sonata for Violin and Piano.....Ruth Crawford
Amy Neill and Lee Pattison
"Alt Wien" (Rapsodia Viennese) for
Two Pianos.....Castelnuovo-Tedesco
"Alt Wien" (Valzer)
Nacht-Musik (Barcarolle)
Memento Mori (Fox-Trot Tragico)
Edward Collins and Rudolph Reuter
Four Indiscretions, Op. 20.....Louis Gruenberg
The Gordon String Quartet

Frederick Stock presided as the master of ceremonies, making an introductory speech outlining the history of the society, and holding up the possibilities that such an organization possessed in bringing infrequently heard music to Chicago. An address was also made by Wesley La Violette, chairman of the local committee.

Of the music, perhaps the Castelnuovo-Tedesco suite left the best impression. It was easily assimilable, made no gestures at profundity, and ended by being completely entertaining—Old Vienna in modern guise but no less enchanting. That it was so could be credited in part to the excellent performance of Messrs. Collins and Reuter. Next in order of impressiveness were the Gruenberg "Indiscretions", which were as enjoyable as such lapses are apt to be to the all too human race. Stravinsky's music does not translate into the black and white idiom of the piano, and in consequence the Serenade of the foremost name in modern music, earnestly played by Mr. Collins, left the weakest memory of the entire program.

Milhaud's quartet, beautifully played by Mr. Gordon and his associates, is polished, sophisticated music of attractive wit. The sonata of Ruth Crawford is the work of an artist young in years, but seemingly already old in her viewpoints. While the work lacked the selection which will doubtless come with artistic maturity, it revealed abilities of a most promising character. Miss Neill and Mr. Pattison gave the work a serious and effective interpretation.

Alfredo San Malo, violinist, gave what the advance announcements characterized as a program "not intended to impress the critics, but rather for the enjoyment of less sophisticated music lovers" in Orchestra Hall on Feb. 6. Mr. San Malo's idea of unsophistication consisted of the Vitali Chaconne, Lalo's Symphonie Espagnole, his own "Inca Prayer to the Sun", Sarasate's Romanza Andaluza, Kreisler's "Tambourin Chinois" and Ravel's increasingly recurring Tzigane. Such a list leads one to wonder what the popular violinist would play did he wish really to appear high-brow. It also overshot its aim in that the critics, and certainly the audience, were impressed in spite of Mr. San Malo's intentions. But it was not strange, considering the gentleman's excellent qualifications of tone, technique and style. Troy Sanders functioned well at the piano.

Belle Tannenbaum Friedman, long known in Chicago musical circles as a pianist of exceptional gifts, emerged from a too long retirement to play a recital in Kimball Hall on Feb. 7. In many respects Mrs. Friedman's abilities are unequalled by many of the foremost pianists of the day. In passages calling for fleetness of finger and that quality of tone tritely but accurately described as "pearly", she brings to revelation powers that are very nearly unique among the heavy handed keyboard manglers of the younger generation. Of such character was her entire first group, the Toccata from Bach's E Minor Partita, two Scarlatti numbers, and Paderewski's Caprice in the style of the last named composer. Chopin's B Minor Sonata brought to light a genuine feeling for this powerful but elusive music, with the Scherzo and finale standing out as *tours de force* of the first rank. Of sundry modern numbers which concluded the program, Mrs. Friedman was happiest in four Bagatelles of Tcherenpin.

Esther Dale, soprano, gave an exceptionally well chosen program in Orchestra Hall, Feb. 8. Opening her program untraditionally but effectively with Spanish folk songs and Granados' "La Maja y el Ruiseñor", she proceeded to lieder by Schubert and Schumann, a French group by Debussy and Poldowski, a charming set by John Alden Carpenter, and concluded with gleanings from Cui and Marx. In all this material Miss Dale made a convincing show of her interpretative powers, and charmed by the quality and use of her voice save at such times as the music demanded too long residence in the upper register.

Tribute to Diva Benefits Kiddies

SAN DIEGO, CAL., Feb. 14.—When Ernestine Schumann Heink gave her farewell concert in this city recently, B. A. Buker, representing a group of her friends, made it known that a bed in the Rest Haven Home for little children had been dedicated in her honor.

Mme. Schumann Heink's concert was given in the Russ Auditorium, which was naturally the scene of an affectionate demonstration. Scrolls containing general expressions of esteem were presented from the cities of San Diego and Coronado, and representatives of the Army and Navy added their quota to the ovation.

W. F. REYER.

"The Most Beloved"

LONG BEACH, CAL., Feb. 11.—Ernestine Schumann Heink's farewell concert in the Municipal Auditorium on Feb. 3, was the outstanding event of the musical season. Three members of the local chapter of the D.A.V. (one blind and the others each minus a leg) presented the singer with flowers. Later in the evening a framed parchment was given to "The most beloved singer in the musical world". This was signed by representatives of thirty organizations. In her thanks Mme. Schumann Heink said in part: "I will sing to the boys in the hospital, and teach the young to sing. But I will not be a good Schumann Heink to little girls with painted faces and powdered noses. Out they go right away".

The concert was the third in the Philharmonic Course, under the local management of L. D. Frey.

ALICE MAYNARD GRIGGS.



Eide Norena

EIDE NORENA, soprano of the Chicago Civic Opera, completed her engagement with that organization in its Chicago and Boston seasons. She sails on Feb. 20 for Paris where she is engaged for five months at the Grand Opera. She will be heard as *Ophelia* in "Hamlet," *Juliet*, *Gilda*, and the *Queen of the Night* in "The Magic Flute." In the intervals of her Paris engagement, Mme. Norena will also be heard in Cannes, France, and at the Casino in Monte Carlo.

American Academy Announces Prix de Rome

OPEN to unmarried men who are citizens of the United States, the American Academy in Rome has announced its eighth annual competition for the Walter Damrosch Fellowship in musical composition, carrying a stipend of \$1,000 of year for three years, and an additional allowance of \$1,000 a year for traveling expenses in visiting the leading musical centers of Europe. Two manuscripts must be filed with Roscoe Guernsey, 101 Park Avenue, New York City, before April 1, one to be either for orchestra alone or in combination of a solo instrument, and, the other for string quartet or some other ensemble combination such as the sonata for piano and violin, the trio for piano, cello and violin, or possibly some less usual chamber instrument combination. The winner of the fellowship, which was awarded three years ago to Walter Helfer, will have the privilege of studio and residence at the Academy and opportunity for six months' travel each year.

Charlotte Forms Orchestra

CHARLOTTE, N. C., Feb. 14.—An orchestra of twenty-four pieces has been organized as an adjunct to the Charlotte Choral Society, according to W. C. Rankin, president. It is proposed to expand the organization into a symphony orchestra.

D. G. S.



Carmela Ponselle

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Concerts and Opera In the Metropolis

Michio Ito at the Golden

THE Andante Cantabile of Tchaikovsky mimed as "Ecclesiastique" by an ensemble opened the program for Michio Ito at his recital Sunday evening, Feb. 5.

Ito himself postured with swift and ever-changing oriental arabesque through "Warrior," to music by Rachmaninoff. His "Atalanta," with music by Chopin was more Japanese than Greek, though nonetheless interesting, as was also his idea of the Chopin Valse measures which Ito danced with Mlle. Isa. Sawada's "Spring Rain" proved a happy conception of those Japanese prints showing the natives moving through the rain with paper umbrella and stilted sandals. For encore, Ito gave his beautiful "Fan Dance." His "Dance Caresse" by Skryabin was a delightful bit. The typical "Oto-no-Nagare," tone poems by Yamada, were repeated by Ito in all their Japanese realism.

The Ensemble, composed of Michio Ito's pupils, essayed two widely varied interpretations of Debussy's "En Bateau." They also danced Cyril Scott's exotic "Lotus Land" with archaic Japanese movement, as well as Schumann's "Joy" and Yamada's "Kappore."

Genevieve Pitot assisted at the piano and rendered a sole performance of Skryabin's Etude.

The audience was almost as colorful and picturesque as Michio Ito and his Ensemble, many dancers and other personages from prominent social and artistic circles being present.

Arco Gerpoul's Debut

ARCO GERPUL, a mezzo-soprano from Denver, a French-Canadian, gave her first recital in New York at Carnegie Hall on Monday, Feb. 6. Richard Hageman assisted at the piano. She began her program with a group of old Italian airs, of which Torelli's "Tu Lo Sai" was beautifully sung and well received. There followed, in French, Bachelet's "Chere Nuit" and Gounod's Queen of Sheba cavatine; four songs in German by Gluck, Brahms, Strauss and Wolff, and a group of English by Hageman, Quilter, Croxton, Hadley, Horsman and Ronald. Mr. Hageman's piece, "Grief," had to be repeated. With this material Mme. Gerpoul disclosed a voice of good range and a mellow richness in timbre. A little more coloring in her tones and more animation in her delivery would add variety to the effectiveness of her interpretations, which were otherwise intelligent and musically. Not the least of her assets were her sure intonation, clean diction and an agreeable stage presence. Mr. Hageman's accompaniments were masterly. A good-sized audience evinced much pleasure by bestowing hearty applause.

Farewell to Galli-Curci and Ruffo

MELITA GALLI-CURCI and Titta Ruffo said "good-bye" to the Metropolitan stage in a burst of glory Friday night, Feb. 3. The soprano in one of her most grateful roles as *Rosina*, and the bass,

exuberant over his legal victory of the afternoon, as *Figaro* in the jolly and sparkling "Barber of Seville" made a triumphant exit amid applause which came from the orchestra and boxes as much as from behind the rail. These were jubilant doings indeed. Both stars were at their most luminous, and the lesser lights shone only a trifle dimmer. Mario Chamlee, tenor, was a sweet-voiced and amorous Almiviva, Messrs. Malatesta and Rothier shared in the delightful fun-making, and Miss Wakefield and Mr. Paltrinieri found much to do to amuse themselves and the audience. Not the least contributory to the enjoyment was Mr. Belleza's effervescent and witty reading of the score.

"Carmen" and "Norma"

MME. JERITZA'S *Carmen* in a benefit performance of that opera at the Metropolitan Friday afternoon, Jan. 27, had for a foil the charming *Lucrezia Bori* as *Michaela*. Profits and plaudits were conspicuous by their plentitude.

The same evening, Rosa Ponselle sang *Norma* for the sixth and last time, imbuing the rôle with her usual splendor. The cast was familiar, including Mmes. Telva and Eneger and Messrs. Lauri-Volpi and Pinza, and Mr. Serafin conducted admirably.

Mme. Schneevoigt in Two Recitals

Mme. Sigrid Schneevoigt, wife of Georg Schneevoigt, conductor of the Los Angeles Symphony Orchestra, has a right to prominence in her own name, as she has proved to two New York audiences before which she has given piano recitals recently. Both were in the Bijou Theater: the first on the night of Sunday, Jan. 29, and the second on the night of Wednesday, Feb. 5. For her first appearance, the pianist chose to play Bach, Sibelius, Palmgren, Debussy, De Falla and Chopin. Her interpretations were authoritative and bespoke the background of a thorough musical culture, and if she occasionally underemphasized accuracy and technique, it was to throw the balance in favor of poetic imagination and vivid coloring. Her second program included a Chopin Sonata and Impromptu, more Debussy, some Prokofieff, Szymanowski and Rachmaninoff, and the ever-effective "Mephisto Waltz" of Liszt. This interesting woman of Finnish nativity will be heard again on April 8—F. Q. E.

The Tollefsen Trio, an organization with twenty years of experience to its credit, composed of Carl Tollefsen, violin, his wife, Augusta, piano, and Paulo Gruppe, cello, gave its annual concert in Town Hall Sunday afternoon, Jan. 29. Better performances have been presented by this group, the members of which seemed oddly at variance with each other until the third program group, the Schubert Trio Op. 100, in which there was at last achieved some balance and fellow-feeling. The piano was a trifle out-

spoken for the strings in the Mozart Trio in E, which also suffered from contrasting tone in the two-stringed instruments. The second work played was Volkmar Andrea's Trio in E Flat, which had a public hearing here six years ago.

Nicolas Kopeikine, was heard in a debut piano recital at Steinway Hall Feb. 5. A rather large, stolid man, the baby grand piano used for this small auditorium seemed curiously inadequate to his powers, which were a little uncertain of technic although showing power and considerable musical understanding. His program included the Schumann Carnival and Liszt Mephisto Valse, also numbers by Scarlatti, Ravel, Albeniz, de Falla, Alibieff-Liszt, Debussy and Chopin.

The Constance Towne Dancers, a group of likely young terpsichoreans, presented one of the most interesting dance recitals of the season at the Little Theater Sunday evening, Jan. 15, before an audience which evidently enjoyed what was going on on the stage. There were also two interludes of song, furnished by Fred Patton, accomplished baritone. The dances were patterned by Constance Towne on music by Rubenstein, Chaminade, Kreisler, Grieg, Chopin and others. Pantomimes and dances were well conceived and sympathetically executed.

Another of those charming ballad concerts, rightly styled "popular" from the evident interest in them, was given at the Civic Repertory Theater Sunday evening, Feb. 5, with Louise Ceballos, soprano; John Barnes Wells, tenor; and Robert O'Connor, pianist, as collaborating artists. Both singers are at home in this field, which demands a certain sentiment and spirit as well as a sympathetic voice. Miss Ceballos sang Spanish songs and the cycle, "The Divan of Hafiz" by Harling; and Mr. Wells sang songs by Deems Taylor, Quilter and Rawley, and several folk songs and spirituals. Mr. O'Connor was heard in two groups of excellently chosen and performed piano works.

Ena Berger, Hungarian soprano, gave a program in five languages at Town Hall Saturday evening, Jan. 28, before an audience which evidently liked her very much. Her light, lilting voice is pleasingly flexible and appealingly colored for the various types of songs she chooses. These ranged from Mozart to modern, including Schubert, Grieg, Paulin, Dupont, Warlock, Fogg and Denmore. Carroll Hollister accompanied with taste and skill.

Tamaris, volatile young dancer who can always be expected to do the unexpected, gave a second recital of the season in the Little Theater Sunday night, Jan. 29, offering widely contrasted moods throughout a program which bristled with attractive titles. "Portrait of a Lady," "Hypocrisy," "Harmony in Athletics" were some of these, and among the most interesting, although the two former presented more of subtlety in pose and character than the last. Louis Horst was at the piano and played several solos.

"Prophete" Profitable

KARIN BRANZELL, Swedish contralto, sang with undoubted success the rôle of *Fides* in a benefit performance of "Le Prophete" at the Metropolitan Saturday night, Jan. 28. Her associates were Mr. Martinelli as *Jean*; Miss Corona as *Berthe* and Messrs. Tedesco, Rothier, Pinza, d'Angelo, Wolfe Altglass, Cehanovsky, Gabor and Paltrinieri. Mr. Bodansky conducted.

Andres Segovia, necromancer of the guitar, held another spell-bound audience in the Gallo Theater Sunday afternoon, Jan. 29, while he produced more of his fanciful, glamorous and utterly beautiful music. A Sonata by Sor was less interesting than the "serenades" and a Fandango by Turina which followed it. Mr. Segovia continues to draw his listeners, keep them entranced and send them away, only to come again.

Alix Young Maruchess, capable violinist, proved to an interested group at Steinway Hall Sunday evening, Jan. 29, that she could also perform exquisitely on the viola and viole d'amore, and that those two ancient instruments have something of interest to say to modern ears. For the viola, Mme. Maruchess offered Bach and Handel, Faure and Granados, and the F Minor Sonata of Brahms. Milandre, Martini,

Couperin and Gossec spoke through the other instrument, appealingly and with the sweet, rich voice of other days, other times. Frank Bibb provided accompaniments.

University Glee

IN STIFF fronts and old-young faces members of the University Glee Club stood up the evening of Jan. 30 in Carnegie Hall to sing good old rousing things like the Princetown Marching Song and Shepherd, See Thy Horse's Foaming Mane and the Columbia Drinking Song and on the whole managed to knock off quite a few of those good old barbershop swipes.

After twenty-four years under Dr. Arthur D. Woodruff, now conductor emeritus, the club sang its program on this occasion before the baton of Channing LeFebvre, his successor. They seemed most effective when their subject gave them a chance to cut loose and really sing. It is perhaps true that only in one's actual college days does one yearn and sigh sufficiently to tackle such things as "Margarita" and "Calm as the Night."

Grete Stuckgold, soprano of the Metropolitan, was heard in the third "intimate" Barbizon recital Tuesday, Jan. 31. She was in excellent voice and sang with spirit and feeling an opening group by Handel, Brahms and Strauss, three Italian songs, an aria from Weber's "Der Freischutz" and four modern songs in English. Her audience was decidedly approbative.

Leonora Corona, Metropolitan debutante soprano; Raoul Vidas, French violinist and Ronald Thayer, baritone, were the stellar attractions at the Hotel Biltmore Musicale Friday morning, Feb. 3. Miss Corona, accompanied by Giuseppe Bambaschek, sang arias from "Ernani" and "Jeanne D'Arc" and several songs. Her voice and manner were both a trifle stiff, due, perhaps, to the hour of the concert. Her fellow performers were creditable adjuncts.

Abbie Morrison Ricker presented another of her evening of songs and opera soliloquies at the Charles Hopkins Theater, Sunday, Feb. 5. The songs included a first performance of "I Love Thee" by Cecil Cowles with the composer as accompanist.

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New York Concerts and Opera

Benno Moiseiwitsch

CERTAIN things about the psychic make-up of Benno Moiseiwitsch (Town Hall, Feb. 12), render him one of the most if not the most charming performer at the piano-forte now regularly including the works of Chopin in concert program. Chopin, in case you do not know, does not need to be sentimentalized over, and in fact the more crystal clear and sparkling he is made the more delicious enjoyment there is for the auditor. Mr. Moiseiwitsch is well privy to this important truth.

Hence this program, which included an entire group consecrated to the aforementioned composer's work and which tapered off with other delicate, sparkling clear things such as Debussy's Toccata and "La fille aux cheveux de lin," was one to be heartily enjoyed. Mr. Moiseiwitsch does well not to try to win his audiences with great chords, rammed home violently after the fashion of a high school debater closing for the affirmative.

It is much better for the audience, and exceedingly less fatiguing, to accomplish the seduction pleasantly. This Mr. Moiseiwitsch, you will infer, does.

His other numbers included "Le Carillon de Cythere" by Couperin, Sonata, opus 53, by Beethoven, "A prole de Bebe" (a short little technical terror!) by Villa Lobos, "Suggestions Diaboliques" by Prokofieff, "Idyl" by Medtner, and the Strauss-Godowsky "Fledermaus." The Chopin numbers were "Ballade in F major," "Waltz in C sharp minor," "Waltz in A flat major," "Berceuse" and "Fantasie in F minor."

Sometime Mr. Moiseiwitsch may perhaps explain why he allows his chords occasionally to be struck in one hand a fraction of an instant before the other hand arrives. We find this mildly irritating.—A. B.

Compinsky Trio

THESE are unusual audiences, made up of a great many youthful people who really love music. Admission is by invitation only, but the invitation is free if you will send a stamped envelope to 154 North Fulton Avenue, Mt. Vernon, N. Y. We didn't send a stamped envelope, but we got an invitation just the same and attended what proved to be an enjoyable evening's entertainment of Brahms' music at the Carnegie Chamber Hall Feb. 10. The members of the trio are Sara Compinsky, Manuel Compinsky and Alec Compinsky. Our impression was that the cello constituted the best played instrument in the program we heard, which consisted of Brahms' Trio in E flat and Trio in C minor. The next evening of a similar nature will take place March 2 at the same place under the same auspices. A. B.

Beethoven Association

MANY hundreds of thousands of dollars worth of rare instruments, a score or so of our foremost chamber music masters, Madame Charles Cahier, Madame Olga Samaroff and Messrs. Ossip Gabrilowitsch, Ernest Schelling and Charles M. Courboin, joined forces at the Town Hall Feb. 13 to

produce before 1500 members of the Beethoven Association that rather infrequent form of concert music: the chamber orchestra.

Wholly aside from the music, which for obvious reasons left very, very little to be desired and included a Bach organ fugue, the Domenico Scarlatti "Concerto per Archi e Organo da una Sonata," three Handel arias with string accompaniment, the "Concerto Grosso 'Dall' Opera Seconda'" of Francesco Maria Veracini (for organ and orchestra), and a Bach concerto in D minor for three pianos and string orchestra, the instruments included in this rather fabulous affair certainly deserve individual mention. —A. B.

Jeritza's Last "Carmen"

MARIA JERITZA gave to the operatic world on Monday night, Feb. 13, the final "Carmen" of her own conception this season, in what was perhaps the best performance of Bizet's opera since the blond diva first turned her attention to the vagaries of the cigaret girl. More vocal freedom and more physical restraint marked the prima donna's farewell to the rôle, and the cast which moved through the magnificent settings appreciated this fact and also rose to individual heights. Edward Johnson again sang the music of Jose; Ezio Pinza, who is rapidly proving one of Mr. Gatti's most dependable and finest artists, did very well by Escamillo; and Nina Morgana was an appealing Micaela. Other capable members of the cast included Charlotte Ryan, Merle Alcock, Millo Pico, Angelo Bada, Louis D'Angelo and George Cehanovsky. Mr. Hasselmanns did full justice to the beauty of the score. F. Q. E.

Manuel Quiroga Plays

BEING a museum piece must be a rather tiresome mode of existence for a perfect instrument, with but rare opportunities to demonstrate its skill occurring as welcome interludes. It seemed so at least in the case of Guarnerius of 1737 from the Wanamaker collection which Manuel Quiroga played in Wanamaker's Auditorium in the evening of Feb. 8, and again for his program on the afternoons of Feb. 14 and 17. In its release from seclusion, this fiddle appeared positively eager for the touch of this Spanish artist who, in playing Tartini's "Devil's Trill," after Kreisler's arrangement, and Lalo's "Symphonie Espagnol," showed how luscious, how sonorous and wild, how delicate its tone could be. The occasion served to illustrate the perfect beauty of Señor Quiroga's bowing and finger work as well.

He showed himself a true disciple of Sarasate in that master's "Romanza Andaluza" and "Zapateado" and in his own brilliant compositions, including two versions of the Quajira, a Cuban dance, and "Scherzo Jota."

Señora Manuel Quiroga accompanied Señor Quiroga with brilliance of style and sympathetic understanding. Señora Quiroga is well known in European musical circles under the professional name of Marta Lerman.

Despite the rain the Auditorium was crowded with an enthusiastic audience which demanded several encores at the end of the program. I. L.

Stell Andersen and Silvio Scionti

IN A DARK brown program draped with crepe at both ends Stell Andersen and Silvio Scionti essayed a two-piano concert at Town Hall Feb. 13 that became pleasing by the time they reached their Arensky suite waltz encore. It was an off-day for piano anyway and everything they did sounded muggy, but the performers themselves give the impression of sobriety and dignity that is oddly at variance with the sort of thing we suspect they do best—marches, and the like.

They are, however, the masters of a sonorous bass and appear to be pretty well matched temperamentally—which is of vital importance to those who would play two pianos.

Included in their numbers were the Mozart double concerto in E flat, which was well given in a rather statuesque andante passage, Saint-Saëns' Variations on a theme by Beethoven, which became confused in the

middle and closing passages, Rachmaninoff's Romance from the second suite, Pupazzetti by Casella, and two dances Andalouses by Infante, which on the whole were not so bad. Personally, however, we believe they both need a lot of limbering.—A. B.

Percy Grainger

THIRTY inches of steel fingers, bouncing up and about in a fury of two-handed piano playing at Carnegie Hall the evening of Feb. 8, almost brought us to forget our critical dignity and reserve, for the hands belonged to one of the most strikingly individual artists at present appearing on the concert platform—Percy Grainger. The tricks were all there: the curious, lightning-



Photo by Morse, White Plains
Grainger

like snap of the wrist, the flashing descent, the flawless, highly differentiated counterpoint that brings out two-voiced Bach inventions with the brilliancy of seventeen trumpets....

And speaking of Bach, it is pertinent at this point to wonder what the Toccata and Fugue in D minor could have sounded like on the organ of Bach's day, for which it was originally written. It is quite impossible to imagine these iridescent, cold, sparkling north lights of Grainger's piano as emanating from an organ. That the Toccata gains by the transcriptions we have no doubt.

Mr. Grainger also played four chorale preludes by Bach, the Chopin Sonata in B flat minor, opus 35, and a group of miscellany that included "The Garden of Soul-Sympathy" by Cyril Scott, "Jeux-d'eau" by Ravel (which seems to have enjoyed some popularity in late months), and two numbers by himself, "Ramble on the last love-duet of the opera 'The Rose-bearer,' by Richard Strauss," and "Jutish Melody." These last two were played for the first time in New York.

Then there were, of course, encores.—A. B.

Moriz Rosenthal

AS the experienced concertgoer has long since discovered, a piano recital by Moriz Rosenthal always brings with it the promise of stimulating experience. That promise was again fulfilled last Saturday afternoon when the veteran virtuoso played in New York's Town Hall.

Though forty years have passed since Mr. Rosenthal first toured this country sparks still fly when he smites the keyboard. Time seems not to have dimmed the glitter of his pianism and he still commands that virility of dynamic prowess for which he has long been famous. Rather has time served to bring a ripening and mellowing of the Rosenthal conception of music's poetic content. This was particularly evident in his reading of Beethoven's Op. 109. Seldom does one hear a more convincing exposition of the lofty message Beethoven wrote into this sonata. Again in Schubert's "Wanderer" Fantasie he gave us a recreation in which beauty was as dominant as intellectual thought.

In detail Mr. Rosenthal may conceive his

Chopin differently than others (he played an entire group by that composer) yet his treatment is wholly pianistic and in the grand manner. Alberiz's "Triana" and Liszt's Second Hungarian Rhapsody, with an exciting cadenza of Mr. Rosenthal's own invention, completed the printed program, after which a goodly portion of his large audience remained to demand a long list of extras—all of which implies that Mr. Rosenthal's playing aroused its customary enthusiasm.—W. E. K.

Bostonians Play Skyscrapers

THE Boston Symphony, Serge Koussevitzky, conductor, at Carnegie Hall, Feb. 4, afternoon. The program:

Concerto No. 2 in F for Violin, Flute, Oboe and Trumpet.....Bach
(Messrs. Burgin, Laurent, Gillet, Mager)
"Skyscrapers" (A Ballet of Modern American Life).....Carpenter
(Claire Mager, soprano; Ruben Y. Robinson, tenor)
Symphony No. 1 in E Minor.....Sibelius

Easily the most discussion-provoking part of Mr. Koussevitzky's Saturday matinee (the third) was his performance of Carpenter's work, which in its entirety as a ballet was given at the Metropolitan Opera House Feb. 19, 1926. Since this reviewer was not present on that occasion, the music smote on unaccustomed ears, without benefit of ballet. So many "impressions" of this metropolis have been compressed into musical idiom, that one is prejudiced beforehand at any fresh attempt, and listens with a jaundiced ear, so to speak. This is hardly fair to Mr. Carpenter, who has succeeded in far better measure than many of the others. Musical structure is there; the glamour, the squalidness, the frivolity and tragedy of the city; but these contradictions and inconsistencies which make our town what it is are not blatant impressionism with Mr. Carpenter—they are merely the stuff out of which music is made. We have but two minor quarrels with "Skyscrapers": the endless succession of jazz tunes, adapted or originated, and as fascinating as they are, grows tiresome in the latter portion of the piece, and it is then that one wishes for the ballet; secondly, Mr. Carpenter writes much better jazz fragments than those which he has utilized from other sources—he should have written them all himself. The orchestra gave this novelty a devoted and brightly colored reading under the friendly baton of its leader.

The Bach Concerto received clear and spirited treatment, each of the soloists performing capably; and the Sibelius Symphony, repeated from Thursday's program, again shone somberly under loving hands.—F. Q. E.

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New York's Music—Concerts of the Week

Kopeikine's Debut

NICHOLAS KOPEIKINE made his initial appearance as a concert pianist in Steinway Hall Sunday evening, Feb. 5, playing Scarlatti, Schumann, Chopin, Liszt and several modern composers. Outstanding among his presentations was the Schumann "Carnival," which he performed with brilliance and sympathy. He is a sincere pianist and shows evidence of a scholarly approach to his instrument, although his dynamic vigor and robust personality would no doubt be heard to better advantage in a larger hall. I. W. T.

The Ubiquitous Segovia

ANOTHER crowded house gathered for Andrés Segovia's fourth guitar recital at town Hall, Saturday afternoon, Feb. 4, when that no-less-than-marvelous gentleman played a request program containing works of Sor, Malats, Granados, Bach, Haydn, Towoba, Albeniz and others. In case there is anyone who could possibly have missed the Spanish wizard, he was announced as giving a fifth and last recital on Feb. 15. This was the eve of his departure to Europe. F. Q. E.

Barbara Lull

THERE are two ways of beginning to be an artist: start as a prodigy and start as a musician. Miss Barbara Lull, whom we heard at the Bijou Theater last Sunday evening, has apparently adopted the latter course. She is manifestly quite young and has much room for development in artistic appreciation, but she handles her violin with assurance, enough technic, and withal a becoming modesty. She proved to be one of the most promising young women we have heard this season in a program that included a Leclair sonata, a Bruch concerto, and numbers by Nin-Kochanski, Aaron Copland (who accompanied), Lili Boulanger and Sarasate.—A. B.



Roy Harris, Whose Sextet for Strings, Clarinet and Piano Was Played at the League of Composers Concert Sunday. Comment on Mr. Harris by Irving Weil Begins on Page 7 of This Issue.

Beatrice Elliott, an Australian soprano, arrived recently in New York and gave her first recital at the Engineering Auditorium Feb. 9. A cordial audience welcomed her in Italian operatic arias and songs, and in groups by French, German and American composers. Among the former was an interesting reading of an air from "Gianni Schicchi" and among the latter was Deems Taylor's "May Day Carols." Mrs. Vittorio Trevisan of Chicago capably provided accompaniments. I. W. T.

Miss Thomas Sings Again

EDNA THOMAS proved that "second times" are as interesting as first ones by singing another delightful program at the Booth Theatre Sunday evening, Feb. 5. Her specialties, Negro spirituals, Creole songs and songs of the Negro in the A. E. F. were again given their just due in an entirely new program. The mezzo-contraalto's third and last recital was scheduled for Feb. 12. F. Q. E.

Edna Thomas' Third

BEFORE a goodly amount of grey and white hair—one suspects an audience of nostalgic Southerners—Edna Thomas made another of her delightful appearances as "The Lady from Louisiana" in the Booth Theater last Sunday night, Feb. 12. Of winning personality, Miss Thomas presented a very pretty picture in various gayly colored, fluffy costumes silhouetted against an inky backdrop, and her songs—negro spirituals and work-songs for the most part—were distinctly pleasing and amusing.

Especially effective among those we heard were "Sometimes I feel Like a Mudderless Chile" and "Run Mary Run," which were given in various moods and rhythms supposedly typifying the best usages of Southern negroes.

Miss Thomas did not adopt blackface. Her piano accompaniment was not all that it might have been and she was suffering from a slight tickle in the throat that probably accounted for a little difficulty in coming down from high notes. The management did a particularly barbarous thing in turn-

ing out all lights. We hence had an uncomfortable feeling that our pocket was being picked—unwarranted, of course. A. B.

Florence Leffert Sings

A SOPRANO of pleasurable personality as well as vocal ability is Florence Leffert, who appeared in Town Hall for the first time this year on Feb. 6, presenting a program of German lieder and many other points of interest. Poise and style are hers, and give color to each individual offering. The voice, clear and unostentatiously produced, has an excellent quality which shed a luster on her reading of the Mozart aria from "Il Re Pastore," in which Josef Stopak played a violin obligato, and which vibrated harmoniously with a string quartet accompaniment (Mr. Stopak, Samuel Kuskin, Michael Cores and Abraham Borodkin, the players) in Respighi's "Il Tramonto." Four "Love Songs" by Frank St. Leger, conductor of the American Opera Company, concluded the program. I. W. T.

TEMPERAMENT, versatility, Russian jollity and an exuberance of spirit were in abundance at the song recital of Xenia Vassenko, mezzo-soprano, in the Engineering Auditorium, Feb. 7. A charmed audience seemed to like best her native offerings, in which the performer's natural buoyancy and diction found their happiest outlet. Other numbers were by Handel, Respighi, Debussy, Deems Taylor, Spross and many more. Sally Sassaman was the accompanist. I. W. T.

MONTEUX AND SOME AMERICANS

Reviewed by Irving Weil

(Continued from page 7)

played in Rochester. There is a suite and a group of three pieces, both for string quartet; some songs, and a set of variations on a Mexican folksong, "Puen Hueca," for chorus, piano, violin and cello.

The sextet, which was beautifully played by the Lenox Quartet, Aaron Garodner and Harry Cumpson (and particularly by Mr. Cumpson at the piano) turned out to be thoroughly mature music—there was nothing in the least half-baked about it. Intelligence and restraint were apparent in its composition and that made it easy to listen to, a virtue in itself nowadays, when so much is made hard to bear for no other reason in the world except bluster.

But beyond intelligence and restraint—the sure hand that knows when to stop—there is something more in the piece, something deeply felt and as convincingly expressed. Its larger aspects of variant mood held the salt of broadly effective and generally simple melody. The instrumentation was cleverly handled; the composer had the wit to let the piano alone for long intervals, and the clarinet likewise, or to subordinate the latter to the mere needs of his harmonic background; thus the piano or clarinet color seemed the fresher and the more important when either or both emerged again to take a chief part in his scheme.

It was our own notion that Mr. Harris had some sort of programmatic intent coiled within the four movements of his sextet but what this was failed to transpire from the music itself; and he furnished no clue. It might have been better if he had—provided we happen to be right in our guess; for no programme short of the realism of bleating sheep or crashing crockery such as Richard Strauss indulges in, for instance, will emerge of itself, however definitely it lies in the mind of the composer. But Mr. Harris's music was good enough to keep its feet in spite of this.

Another new name on the League's programme was that of Marc Blitzstein. His affair was a bumptious little sonata for piano, thumpingly well played by himself.

He is just twenty-three and his music is like that—full of subconscious blague and self-conscious piano tricks. Part of it seemed to be Don Marquis's Mehitabel taking a night off and chasing a family of mice up the keyboard in a playful rage of squealing glissandi. But just the same there were deftness and real promise in the little piece. The League, we imagine, might have done better when it came to the rest of its afternoon. There was a quartet by Marion Bauer, very well written and agreeable music, plentifully sprinkled with viable ideas but rather prettified and somewhat too continuously gentle in sentiment. There was also an interminable sonata for flute and piano by Quinto Maganini which was neither more nor less than an elaborately pretentious bore.

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THE AMERICAN COMPOSER—HIS PROBLEMS DISCUSSED

By Charles Henry Meltzer

(Continued from page 5)

was hoping for suggestions, collecting information, seeking the advice of experts.

And more. He even paid me the bewildering compliment of inviting to jot down my own ideas as to the most pressing needs of composers in this country. With touching innocence, I suggested as the best aids I knew of: (First) An invitation to composers to submit their works to an authoritative group of judges to be chosen by the Foundation. (Second) The selection of the best works from those sent in. (Third) Private performances of those selections. (Fourth) Their publication by the Foundation. And (Fifth) Their commendation to the attention of the chief musical societies and opera houses.

These modest hints were at once rejected by Dr. Noble as "unpractical." (I have his letter.) Yet they seemed sensible enough to me, as they did to others; more particularly those which concerned the performances and printing of compositions. For the most gifted composers, as a rule, are poor. Where can they find the money they require to get a great symphony or music-drama published? How can they hire a hall and pay for an orchestra, or singers, when they are struggling against want and misery?

"Are you aware," said I to Dr. Noble, "that, while you are collecting information, American composers of great talent, may be starving?"

"You don't mean it," Dr. Noble answered. "Give me an instance."

I gave him one, and he asked me to put him in touch with a certain composer, for whom, he hinted, he might be able to secure a position. He found him in the backwoods of the Palisades, living squalidly with his wife (an excellent singer), his child, and a grand piano, in a small cottage, almost a shack, writing a grand opera in the ultra-modern mode. I know the work in question, for a libretto of my own inspired the score. A strange, revolutionary music-drama, a lyric tragedy, which might disconcert our managers, but which, I believe, had in it more than a spark of genius. Nothing came of his meeting with that composer, who, as he tells me, for lack of money to

allow him to revise the labor of ten years, may never give his chief opus to the unheeding world at all.

Remembering Composers

It is a thousand pities that the well-meaning men and women who wish to set music on its feet and keep it going here so rarely remember that composers make our music. They spend fortunes on interpreters of music—on singers, violinists, pianists, orchestras. And they neglect the crying needs of the creators.

At a recent meeting of the National Federation of Music Clubs, it was proposed that a fund of \$25,000 should be raised for prizes to be offered to our composers. The intention was benevolent and excellent. But past experience hardly warrants one in believing that great art results from prizes. Great music is more likely to result from a spontaneous impulse than from a commission. Great composers write great music when it comes to them, not for the sake of profit, but because they have to write it. What our composers long and pray for is—recognition of their talent (or, if they possess it, genius), with the chance of publishing their works and getting hearings in the opera house and concert room. Few of them, like Beethoven, can hear the music they set down on paper. It should be one object of foundations and wealthy patrons of musicians in this country to discover genius, and, when it is discovered, to provide outlets for it. Royalties, for example, such as playwrights earn with their comedies, would give vastly more encouragement to our composers of grand operas, than the shamelessly small fees now flung to them; while the hope of public performances of symphonies or quartets (with free publications) would inspire more students than inadequate, foolish, wicked, useless scholarships.

Our composers need more subsidized musical societies, more concert halls, and above all many opera houses. They do not wish to be treated with condescension, patronized or pauperized. They ask only for rewards for their best work.

Wolf-Ferrari Speaks

Why does the Metropolitan not pay our composers a percentage of its receipts when one of their operas is performed? Why put them off with ridiculously, and shamelessly low fixed fees? As low, I have reason to believe, as \$50.

Wolf-Ferrari, a celebrity, once unburdened himself to me frankly during the first performance of his "Donne Curiose" ("Inquisitive Women") at that house.

"You know," said he, "that I am not a money-grubber. All that I want is enough to allow me to compose. Yet I feel sore tonight. In there they are applauding my new opera. One singer in the cast is earning (I think he said) \$1500 for singing a few airs which I have invented. And I am getting—nominally, \$100."

Of that sum, he was forced to give two-thirds to his agents and publishers.

American composers of grand opera, in most cases, have fared worse than the well-known Venetian. And, as a reward for a long symphony—a year's work—they have, I believe, for each performance, as a rule had \$75.

For its \$10,000 prize the Metropolitan got—what? It got "Mona." An opera made to order, by a musician who, ten years before, might have put life into the stiff, dull, though scholarly, "book" of his librettist. The award officially was made by three good judges, of whom two, as I have heard, left the real work assigned them to the third member of the committee. It might shock and perhaps amuse us to know how such important things are settled.

As to the outlets for which our composers hunger.

The young and, I am sure, ambitious American Opera Company may give them one, in a small way, by risking now and then the production of some native opera. As an experimental operatic theater it may be useful. But let us hope that it will not insist too narrowly on operas with only native themes. We are a bit fed up already on Red Indians. We can even have too much of the dour Puritans. Yet we could stand a few performances of Arthur Nevins' "Poia," the best and most poetic of the Red

and in the negroes, there is much to inspire librettists.

Once the example set by the pioneers of opera in English a century ago, and later in turn by Mrs. Thurber, Colonel Savage and Mr. Rosing, is imitated, we shall have many lyric theaters in this country. Our composers will be able to scorn prizes and earn dignified royalties, as the Massenets and Puccinis did in Europe and beyond the Old World. Then some of them, who may long to write pure music, symphonies, string quartets, symphonic poems, suites and concertos, will be at liberty to indulge their predilections.

In my opinion prizes should not be offered at competitions, but given, if they are given, as the rewards of fine, free efforts. Our composers are too apt to dream of prizes as incentives to ambition. They should be willing to dare all for art, like Mozart or César Franck, and, if they would create great art in music, they should remember that they may be courting martyrdom. When Bizet gave the world his two masterworks, the score of "L'Arlésienne" and "Carmen," he won no prizes. The first was played five times and then withdrawn. Bizet himself was in the orchestra which performed it. Since then it has been heard and acted, in Paris alone about 3,000 times. "Carmen" was for a time damned by the Paris critics. Poor Bizet passed on wholly unaware that it would some day be as popular as "Faust" and "Lohengrin."

Once more I say, with emphasis and earnestness, our wealthy men and women, our foundations, with huge legacies bequeathed to encourage music, should not neglect the crying needs of our composers. They should do their utmost to find ways of being helpful to them without injury to their freedom. They should not expend millions only on interpreters. They should remember the creators of our music. In order to do this efficiently, they should provide outlets for composers, subsidize reputable opera companies, build or lease theaters for Americans to be heard in. One Metropolitan does not make an artistic summer. There

presenting not only classics and new works by foreigners, but also native works of promise and real merit.

Smoothing the Road

The "stars," we know, are reached by rugged roads. But there are many who could smoothe the worst asperities. Our Flaglers, Lewisohns, Vanderbilts, Mackays and Laniers, have accomplished marvels for pure music in the concert room. But what relief has that brought our composers, whose best hope is and for long years may lie in the direction of opera?

If the administrators of our foundations are incapable of shaping plans to aid our creative artists, why not replace them? Why go on talking, talking, doing almost nothing, in a country which is bursting with prosperity and full of ambition?

The will to help our musicians is not wanting. It only waits for guidance. Perhaps not many have till now quite realized that composers who seek for fame must fight to live.

The composer of an opera or a cantata, and, incidentally, the librettist, without whom, unless he devises his own texts, he is powerless, has not the advantage of the pianist and the singer—mere interpreters of art. He works obscurely, and aloof from the cold world. He has no lights about his head and rarely shows himself to the tens of thousands who may hear what he invents. He is a dreamer of high dreams, although he toils. He does not woo us with long hair and airs and graces. The Paderewskis and the MacCormacks win the applause. The MacDowells and the Bizets remain hidden.

A rough road, indeed, is that by which they travel. So rough that nearly all fall by the way.

And, as a theory, this may not be quite wrong, however it may harm the individual. For only art which has overcome great obstacles can hope to survive. Yet—surely something could be attempted, something done, by the friends of art, to lighten the burdens and the handicaps of the American composer?



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News of Artists and Studios Through the Country

WATERLOO, IOWA, Feb. 14.—The **Zimmer Harp Trio** gave a concert in East High Auditorium recently. **Nellie Zimmer**, the leading harpist, was assisted by **Marie Mellman** and **Gladys Crockford**. **Francesco Losavio** was tenor soloist.

CHARLOTTE, N. C., Feb. 14.—**Martha Jeritsa** will sing in Charlotte under the direction of **Laura Torrence** in the Auditorium on Feb. 25.

WINNIPEG, Feb. 8.—**Moriz Rosenthal** gave the fourth recital in the Celebrity Concert Series under the direction of **Fred M. Gee** on Jan. 16. A capacity audience welcomed Mr. Rosenthal in Central Church on his return after a lapse of thirty years. A lecture-recital was given the day following before practically all the piano teachers of the city and a large number of their students.

Max Pantelieff, Russian baritone, was the guest artist of the Women's Musical Club on Jan. 9. **Fred M. Gee** was the accompanist.

Constance Izard, violinist, and **Margaret Izard**, cellist, gave an excellent program before the Women's Musical Club in the Fort Garry Hotel concert hall on Jan. 16. **Mrs. W. H. Cottingham** was the accompanist.

Eva Clare and **Mary L. Robertson**, two of Winnipeg's piano teachers, have returned from six months in Europe. Miss Clare gave recitals in Vienna, Prague, Budapest and Munich.

Felix Salmond, cellist, will appear as guest artist with the Chicago Symphony on Feb. 22 and 23 and with the New York Philharmonic on Feb. 28 and 29.

Katharine Gorin, who recently appeared as soloist with the St. Louis Symphony, later demonstrated to the members of the orchestra her invention of a music type-writer to be used in the preparation of orchestral scores.

Beatrice Weller, harpist, at her recital at Edyth Totten's Theatre, Feb. 26, will feature three compositions in which the harp is used in combination with other instruments.

More than fifty students have enrolled in the newly opened **White Institute of the Organ**, about fifty percent of whom are theatre organists already playing in the Metropolitan district.

JACKSONVILLE, Fla., Feb. 8.—**Dorsey Whittington**, young American pianist, who has just returned with **Mrs. Whittington** from a tour of Europe, began a six weeks' master class here Feb. 1. The first master class ever held in Jackson, it was attended by advanced students and teachers, not only of the immediate vicinity, but also of surrounding cities. Mr. Whittington will be presented in recital by the Friday Musicale at the Women's Club, Feb. 10. He has been invited to conduct at the annual concert of the Junior Orchestra of Jacksonville March 5 and will appear in many recitals and two piano programs with **Mrs. Whittington** this spring.

Cable advice has been received by the Daniel Mayer office from Colonel Blois, manager of Covent Garden Opera, London, engaging **Dusolina Giannini**, soprano, for their June season. She is to sing the roles of Santuzza in "Cavalleria Rusticana."



Photo by Daguerre
Rudolf Reuter

Anthony Pesci, tenor, sang for the Jewish Orphan Home in the Mission Hall on Saturday, Jan. 28. Mr. Pesci, who gave a recital at the Brooklyn Academy of Music recently, was also heard previously at a benefit concert for the Richmond Memorial Hospital of Staten Island. Future appearances booked for him are a recital in Steinway Hall and for the People's Opera Association in the Auditorium in Chicago, under the direction of **Edna Blanche Showalter**. Mr. Pesci divides his time between his concert activities and teaching in New York and Brooklyn studios.

Milan Lusk, violinist, gave a second recital before the Chicago Polytechnic Society in Fullerton Hall Art Institute on the evening of Jan. 16. He presented a program by **Lalo**, **Wienlawski**, **Gounod**, **Chaminade**, **Hubay**, **Cottetnet**, **Kreisler**, etc., playing in his customary poetic style.

HARTFORD, Conn., Feb. 8.—**Harold Bauer**, **Jacques Thibaud** and **Pablo Casals** were heard in an impressive concert under Kellogg auspices on Jan. 30 in the Capitol Theatre.

Martha Attwood, the soloist on General Motors program Feb. 6 sang "The Love Call" from "Rose Marie", "Gianina Mia" from "Firefly", "Sympathy" and "L'amour toujours l'amour."

Whitney Tew, voice teacher, gave a lecture and recital in his studio on Jan. 19. **Mrs. Sears**, a pupil of Mr. Tew's, demonstrated his method of teaching, singing arias of contralto and soprano range.

Francis Pangrac, head of the Pangrac Music Studios, presented his pupil, **Marie Bennington**, soprano, in a program including music by Schubert, Grieg, Beethoven, Mozart, Haydn and Pergolesi, on Sunday afternoon, Jan. 15. **Anna Fuku-Pangrac** accompanied on the piano.

In connection with her appearances in Pittsburgh, Pa., on Feb. 10 and 11 as soloist with the Minneapolis Symphony Orchestra under Verbrugghen, **Jeanette Vreeland**, soprano, gave a recital in Greensburg, Pa., on Feb. 8.

Rosind Cupolo, soprano, and **Celso Gaudio**, baritone, pupils of **Maude Douglas Tweedy**, appeared in recital at the Vanderbilt Studios Jan. 29, singing programs of mixed Italian and English songs. **Donald Fiser** is filling an engagement at the Paramount Theatre, while **Paul Hagan** is soloist with Ben Birnie's orchestra.

Charles Stratton, tenor, who sings in New York recital, Feb. 28, has been booked for a tour of the South beginning early in March and continuing until May. **Charles Fonteyn Manney**, composer, will accompany him.

Chicago Concerts and Studios

CHICAGO, Feb. 15.—News from the **Chicago Musical College** states that **Mabel Sharp Herdlen**, a member of the vocal faculty, was soloist at special services in the Masonic Temple, Jan. 20. **Mrs. Herdlen** presented **Virginia Smietanka**, soprano, in recital, Jan. 12. **Gertrude Towbin**, member of the piano faculty, accompanied.

Robert Long, pupil of **Graham Reed**, and **Ruth Kalthoff**, pupil of **Isaac Van Grove**, were engaged by **Sandro Bonelli** to sing with the Florentine Choir during its stay in Chicago. **Lydia Mihm**, soprano, pupil of **Isaac Van Grove**, was soloist at the Ida Noyes Hall, University of Chicago, Jan. 15, for the Students' Music League. Miss Mihm was soloist also for the Maywood Community Chorus at Proviso High School Auditorium, on a previous date.

Robert Herriek, vocal pupil of **Graham Reed**, was soloist in "Elijah" in the First Methodist Church of Harvard, Jan. 8. **Marshall Sumner**, piano pupil of **Edward Collins**, was accompanist with the Chicago Bach Society at Evanston, Ill., at the Sunday Afternoon Club, Jan. 15, and also at Wilmette with the Sunday Evening Club, Jan. 15. **Peggy Sheets**, former organ pupil of **Charles H. Demorest**, has been engaged by **Keith's Circuit** and is now organist at one of the leading theatres in Louisville, Ky. **Helen Hanold**, piano pupil of **Lucille Manker**, was piano soloist with the Chicago Artist Association, Jan. 17. **Karl Kuersteiner**, former pupil of **Leon Sametini** and **Gustav Dunkelberger**, and who is now in charge of the violin department at the University of Kansas, Lawrence, appeared recently in a faculty recital of that university. Mr. Kuersteiner is also conductor of the Symphony Orchestra at the same institution.

Nancy Berg, dramatic soprano, pupil of **Mme. Arimondi**, was presented over WBO, Jan. 20. **Meredith Winn**, soprano pupil of **Arch Bailey**, and **Isabelle Levy**, piano pupil of **Edward Collins**, gave a joint recital over WVAE, Jan. 20. Miss Winn was accompanied by **Helen Hanold**, piano pupil of **Lucille Manker**.

Kathleen Powell, pupil of **Herbert Witherspoon**; **Jean Frasher**, vocal pupil of **Graham Reed**; and **Florence Ziegler**, piano pupil of **Moissaye Boguslawski**, appeared at the luncheon of the North Carolina Colony in the Great Northern Hotel, Jan. 20. They also appeared before the South Shore Women's Club, Jan. 13.

An opera performance was given by the pupils of the College Sunday afternoon, Jan. 15, at the Central Theatre, under the direction of **Isaac Van Grove**. Those appearing were: **Lydia Mihm**, **George Graham**, **Elizabeth Klein**, **Willard Schindler**, **Eunice Steen** and **Robert Milstead**.

Esther Lundy Newcomb, soprano, has been appointed music director of the La Grange, Ill., Sunday evening concerts, of which twenty will be given during the season. Artists listed for the course are: **Barre Hill**; the **Chicago Concert Company**; the **Girvin String Quartet**; the **Whitney Trio**; the **Swedish Choral Society**; **Dorothy Bell**, harpist; the **Women's Symphony Orchestra**, **Ethel Lehinska**, conductor; and **Esther Lundy Newcomb**, soprano. The opening concerts attracted audiences of 1400 and 1600 people.

Rudolf Reuter, Chicago pianist, has resumed his activities after an interruption due to illness. Mr. Reuter was heard in Chicago, Feb. 8 and 13, and will play in March and April. Engagements outside the city will also occupy his time until summer, when, as last season, he will visit Southern California. At the first concert of the Chicago chapter of the International Society for Contemporary Music, Mr. Reuter will introduce a new composition by **Castelnuovo-Tedesco**.

Louise Wainescott, soprano, gave her first Chicago recital in Fine Arts Recital Hall on Jan. 31. To the usual innocent equipment of this concert hall, Miss Wainescott brought red footlights that bathed her in a roseate glow not always reflected in her singing. Her voice is an organ of modest capabilities, rather slender as to volume, but employed for the most part tastefully and with judgment sufficient to keep it within the province of its ability. A large audience heard an extensive program, for which **Anna Dazé** provided good accompaniments.

At her recital in Kimball Hall on Jan. 31, **Isabelle Burnada** exposed one of the best natural voices of the season. It has what is described as the "true" contralto timbre, darkly rich in color, and with the further qualifications of a wide range and smooth production. Miss Burnada does not as yet realize its full possibilities in the direction of color and subtle expressiveness, and her preoccupation with tone works more or less constantly against the clarity of her enunciation. Singing for a Chicago audience, than which none is more American, she included one song in English among many in German, French and Spanish.

Margot Samoranya, soprano, and **Alfred Troemel**, violinist, gave a joint recital in Kimball Hall on Feb. 1, under the auspices of the Musical Guild. The former was heard in Schubert and Strauss songs, which were delivered with a light but pleasant voice, not of the most desirable freedom, and excellent diction. Mr. Troemel played the **Bruch G Minor Concerto**, accompanied by **Eleanor Eglinton Troemel**, with breadth and deliberation of style, and a tone of particularly satisfying sonority.

The Kinsolving concert of Feb. 1 was given in Orchestra Hall by **Sigrid Onegin**, contralto, and **Carl Flesch**, violinist. In spite of the stature of the artists engaged, only a comparatively small audience was on hand to enjoy one of the best programs of the season.

The phenomenal character of Miss Onegin's vocal gifts, combined with the intensity of her interpretations, aroused the audience to a state of extreme excitement. The demand for encores was insatiable; included in those that were granted were such favorites as Mozart's "Alleluia" and Schubert's "Erlkönig."

Mr. Flesch set forth his exemplary art in a sonata by **Nardini**, two movements from **Bach's G Minor Sonata**, the first performance of three Handel transcriptions, **Béla Bartók's "Rumanian Dances"** and de **Falla's "Petite Suite Espagnole"**. The dignity and breadth of the classic compositions revealed a more congenial side of the violinist's art than the modern compositions, although in both he found great favor with the audience, and wanted many encores.

The **Sherwood Symphony Orchestra**, affiliated with the **Sherwood School of Music**, gave the second concert of its season in Orchestra Hall on Jan. 31. **P. Marinus Paulsen** conducting. Orchestral numbers included **Dvorak's "New World"** Symphony and **German's dances** from "Henry VIII." **Theodora Troendle** was heard in two movements of her own piano concerto, and **Theodore Kittay**, tenor, sang "M'appari" from "Martha" and an aria from Handel's "Xerxes."

Clarita Sanchez, who has made previous appearances in New York as interpreter of Mexican and Spanish songs, will appear tomorrow night in the Gallo Theatre in a program of Spanish music. She will be in costume.

DETROIT, Feb. 15.—**George Schaeffelt** was guest conductor of the subscription concerts given by the **Detroit Symphony Orchestra** on Jan. 26 and 27, receiving ovations on both occasions. **Fritz Kreisler** played to a capacity audience on Jan. 23, giving music by **Bach**, **Mendelssohn**, **Lehar**, **Albeniz** and himself, accompanied by **Carl Lamson**. A joint concert was given by **Ossip Gabrilowitsch**, pianist, and **Pablo Casals**, cellist. On their program were works by **Brahms**, **Bach**, **Haydn**, **Granados**, **Schumann**, **Schubert** and **Saint-Saens**.

Chauncey Northern, a young Negro tenor, who recently returned from a two years' study in Italy, gave his first American recital since his return in Steinway Hall on Jan. 31. He displayed fine artistry, his interpretations and diction being admirable. His program consisted of compositions by **Pergolesi**, **Bohm**, **Toati**, **Meyerbeer**, **Del Riego**, **Purcell**, **Aylward**, **Burleigh**, **Whelpley**, **Durance**, **Vanderpool** and **Handel**. His accompanist was **Ida Northern**.

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New York American, Dec. 20, 1927.

A Tennis Player and Violinist Philosophises on Art

By FANNIE DE GROOT HASTINGS

MANY glowing memories remain in my mind as souvenirs of a happy weekend which I spent last summer as the guests of Albert and Mary Spalding in their temporary summer home in the Berkshires.

The violinist and his wife had come home from an early season of engagements abroad and were repairing the well-earned but bewildering luxury of a quiet holiday, seeming like two children unexpectedly released from school. Their house was built by the late Mr. Freer, art collector, on one of the pine-crowned hills which surround Great Barrington.

I believe there is a law of adjustment eternally operating to put us in our natural surroundings. Certainly it was more than chance which placed the Albert Spaldings in this pleasant house, with a separate studio building in which undisturbed practising and composing could be accomplished.

Plays Violin, Too

My delightful host divided his mornings between the studio and the near-by club's tennis courts, on which he is as truly a virtuoso as on a concert platform. He told me an amusing story, concerning a conversation overheard one morning after a game, when the steward, of whom he is a great favorite, was talking over the telephone to a local reporter.

"Activities of the club?" repeated the steward. "Well we have some fine tennis. Our best player? Mr. Albert Spalding. Oh, yes, I believe he does play the violin, too."

This incident illustrates the versatility of the man, who succeeds in every field he enters because he puts his whole heart and fine mind into each matter which arises.

Several high-lights of my visit stand out in retrospect. There was the morning when a young student stayed for luncheon after his practice, in order that Mrs. Spalding might hear him play. I, also, was allowed to stay in the room. Mr. Spalding played the piano accompaniment for the first number, and then sat quietly with closed eyes while the boy, unaccompanied, played Bach's G Minor Sonata. It was beautifully, feelingly interpreted, and the teacher was warm in his praise. I wondered, in fact, which was more pleased, the boy or the man.

His Latest Songs

There were several occasions when Mr. Spalding played four-hand piano compositions with another of the guests, and twice Mary Spalding, with the composer at the piano, sang some of his later songs—one fresh from the studio that morning. It was the third setting he had made to a certain poem, and it quite entranced me.

Only once was the "fiddle," as his wife irreverently calls it, taken from the safe and then from its case to be played for me. Even this was an exception and a compliment to his audience, she assured me.

Untrammelled by accompaniment, walking up and down the living room, his bow touching the heights and depths of tone-glory, for an entire hour he went musically where the spirit urged. And I, enchanted, followed him.

Albert Spalding is an idealist but not a



A Black and White Study of Albert Spalding, Taken by Fannie de Groot Hastings.

visionary. He knows that achievement along any line is the result of hard, consistent and consecutive work as well as marked talent. Having worked hard and unselfishly all his life, he unconsciously wears a dignity mature beyond his years. To my mind, he exactly fits the description of a great artist which I asked him to give one day:

"A great artist," he said, "is the outcome of a great life, of a gradual ripening of thought and sharpening of sensibilities; an outward expression of an inner grace which can never be instilled but which must be a part of the man. A great artist is always

simple; he becomes so by sloughing off the unessentials.

"What makes Toscanini the outstanding conductor of his day? His timeless simplicity. Had he lived 500 years ago, or were he to live that time hence, he would be just as great. The great artist is unique, but never bizarre."

Nebraska Music Teachers to Hold Convention

OMAHA, NEB., Feb. 14.—The Nebraska Music Teachers' Association will hold its annual convention in Omaha on March 6, 7 and 8. Robert Cuscaded is president; Emily Cleve Gregerson, vice-president, and Ena Ballantine, secretary and treasurer. Master teachers engaged are: For voice: Herbert Miller, of the Bush Conservatory in Chicago; violin: Leon Sametini; piano, Rudolf Ganz; organ: Charles Galloway. Louis Victor Saar, pianist and composer, will give a program of his own compositions on March 6. Sandor Harmati, conductor of the Omaha Symphony Orchestra, is to appear in a talk on orchestration and orchestral programs. Dr. Howard Hanson, a former Nebraska boy, is to be the guest of the Omaha Symphony Orchestra, which will play one of his compositions. —M. G. A.

Edward Johnson Returns To Metropolitan

THE return of Edward Johnson to the Metropolitan Opera Company for his sixth consecutive season in leading tenor rôles was celebrated with his appearance as Jose to the Carmen of Maria Jeritza on Friday, Jan. 13. This opera will be repeated with the same cast on Jan. 27 for the benefit of the Babies' Hospital, at the advanced price of fifteen dollars a ticket.

Mr. Johnson's reappearance will also bring "The King's Henchman" back to the repertoire. In this opera he sang the part of the young hero at every performance last year, following its world première in February. He is cast as Pelléas as well, a rôle which has been exclusively his at the Metropolitan in recent years. Last year Mr. Johnson sang Radames in "Aida" and Calaf in "Turandot" for the first time; and at Ravinia in the summer he was heard as Julien to Yvonne Gall's Louise. His contract at Ravinia called for fifteen leading rôles. In New York, at the Metropolitan, he made twenty-two appearances, being presented as Romeo, Canio in "Pagliacci," and Faust, and in "The Love of the Three Kings," "La Bohème," "Boris" and other operas.

Mr. Johnson's 1927 year began with the Metropolitan Opera Company in New York City and continued until the close of the Opera House. He then went on the road with the company singing in Baltimore, Washington and Atlanta. A tour of spring festivals and concerts followed until the opening of Ravinia, where he sang during the entire season until it closed on Labor Day.

Following this came Canadian and Canadian-United States tours, of fifty of the largest cities, which took Mr. Johnson all over the continent to the Pacific Coast.

LONDON, Feb. 10.—Dr. Vaughan Williams, musical director of the Bach Choir, will retire from this post at the end of the present season. His successor is to be Gustav Holst.

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News and Notes of the Artists and Studios

Baldwin Organ Recitals

Programs for the series of organ recitals given each Sunday and Wednesday at 4 p. m. in the College of the City of New York, by **Samuel A. Baldwin** are announced. The series will continue until May 13, with the exception of April 8 and 11. In addition to classic works, Mr. Baldwin will play compositions of modern Americans, among them Arthur Foote, Edwin Grasse, Paul G. Tonner, Pietro A. Yon, Anna Carbone and others.

R. E. Johnston announces that he has become the manager of **Everett Marshall**, baritone, of the Metropolitan Opera Company. Mr. Marshall was born in Worcester, Mass., and studied both here and abroad. He has sung with success in London and Milan. In the latter city he was acclaimed as a favorite under a name he has refused to Italianize.

MERIDEN, Conn., Feb. 15.—Carmela Ponselle arrived here recently to spend a few days with relatives, having just completed a concert tour throughout the South.

Leah Ehrlich Wyckoff spoke on style and color in musical compositions, demonstrating the talk with illustrations, on Feb. 3 in Guild Hall of the Steinway Building. **Marston Jackson**, baritone, assisted.

Mishel Gorner, Russian pianist, gave the Sunday evening program in the porcelain room of the Park Central Hotel on Feb. 5, assisted by **Vladimir Stroido**, violinist.

The National Musicians' Home Committee recently gave a musicale-tea for the benefit of the Aged Musicians' Home in Bay Shore, L. I. The program prepared by the committee, headed by **Blanche Brennan**, included harp solos by **Georgia Price**, violin numbers by **Philip Pels**, songs by the blind tenor, **Boyd K. Hanchette**, with accompaniments by **Emma Steiner**. There were also features by **Harold Vee** and **Irving Cohn** and excerpts from "White Eagle" by a mixed quartet. There was a short address by **William C. Alexander** on the subject of "Harmony Acres" the home for aged musicians which is backed by an honorary committee including **Benjamin Gigli**, **Baron Coce**, **Irving Berlin**, **Augustus Post**, **Mary Hannaford**, **Mme. Hagerity-Snell**, **John McE. Bowman**, **Mr. and Mrs. Lewis Armstrong**, **Mary Shaw**, **William H. McNutt**, and **W. C. O'Donnell**.

Marjorie Candee, soprano, appeared in Town Hall on Thursday evening, Feb. 23, in a program by **Stradella**, **Brunet**, **Webbe**, **Perilhou**, **Hook-Luckstone**, **Schumann**, **Wolf**, **Tchaikovsky**, **Joncleres**, **Blzet**, **Grovlez**, **Hue**, **Saint-Saens**, **Smith**, **Moir**, **Grleg**, **Luckstone**, and **Gaul**. **Isidore Luckstone** will assist at the piano.

Marcel Grandjany, French harpist, will give his only New York recital of the season in Steinway Hall on Sunday afternoon, Feb. 26.

Solomon Pimsleur, pianist, will give a recital in Steinway Hall on Sunday afternoon, March 25.

Danolina Giannini sailed on the **Berengaria** on Feb. 10. She will sing at the Hamburg Opera House from Feb. 23 until March 5; at the Berlin Opera House in May; at Covent Garden in London in June and will give numerous recitals throughout Europe. She will return to this country for a brief period in February, 1929.

Mischa Levitzki, pianist, will give eight concerts in Holland between Feb. 18 and 27 and will tour Spain in March.

The Musical Art Quartet will be under the management of **Daniel Mayer, Inc.** next season. Its activities will include a

series of six music concerts at the John Golden Theatre in New York, to be given on the first Sunday of every month from November to April.

Eva Gauthier will give a program of songs at the Civic Repertory Theatre tomorrow night, including in the group modern arrangements of folk songs by **Ravel**, **de Falla**, **Bax**, **Respighi**, **Griffes** and others.

Gina Pinnera, soprano, assisted by **Giuseppe Bamboschek** at the piano, sings at Carnegie Hall tonight. Operatic and lieder airs are included in the program.

On Feb. 24, **George Perkins Raymond**, tenor, will go to Hamilton, N. Y., to sing a joint program with **Marie Miller**, harpist, at Colgate University.

Distress calls that shut down all broadcasting in the New York area interrupted, among others, the program of **Ralph Leopold**, pianist, who was scheduled to broadcast over WMCA Feb. 1. In consequence, Mr. Leopold's Wagnerian program was given Feb. 14.

Beniamino Gigli gave two tenor recitals in the Payret Theatre, Havana, on Jan. 20 and 23 with great success. Many encores were demanded by enthusiastic audiences.



Louis Krasner, American Violinist Whose Concert Last Month With Orchestra in Vienna Was the Occasion for the European Premiere of the Joseph Achron Concerto. Krasner Is on Tour in Europe.

Barre Hill, who sang a return engagement in Kalamazoo, Mich., on Feb. 9, comes from there to New York, where he sings a private musicale and several important auditions.

Jessie B. Hall announces the twelfth season of the Young American Artists Series, opening March 1.

Katherine Bacon, who last spring played the entire thirty-two piano sonatas of oven in a series of New York recitals, recently made successful appearances with the Baltimore and Toronto Symphony Orchestras. She will give a New York recital in Town Hall on Saturday afternoon, Feb. 25.

Roland Hayes is arranging his fifth tour of America for the season 1928-1929. He has been appearing in France, Holland, England, Italy and Germany and will give further recitals in eastern Europe before returning from abroad.

Rosalinda Morini, coloratura soprano, is engaged to appear with the Wellsville (N. Y.) Music Club on Feb. 27. Miss Morini is an American girl who received her musical training in this country. She returned recently from successes in Europe to make her first appearance in a Carnegie Hall recital.

Alexander Moissi of Max Reinhardt's company made his farewell American appearance Feb. 5 being presented as soloist with the Roxy symphony orchestra of 110 musicians under the direction of **Erno Rapee**.

Moissi's principal offering was "Das Hexenlied," (The Witch Song) a prose recitation with orchestral accompaniment written by **Max Schillings** of the Berlin Opera House and presented for the first time in this country.

WATERLOO, IOWA, Feb. 14.—**Alberta Remick**, instructor of music at the Waterloo School of Music, has left for Europe, where she will study piano for several months, returning in the fall to resume work here.

CHARLES CITY, IOWA, Feb. 14.—**Arthur Dunham**, organist and composer, of Chicago, gave a concert at the First Methodist Episcopal Church to dedicate the new organ.

Alexander Tiomkin, Russian pianist and exponent of modernist music, will be heard in recital in Carnegie Hall on the evening of March 13.

Myrna Sharlow, after completing a successful tour of forty performances in fifteen weeks as guest prima donna of the San Carlo Opera, is in New York to fulfill engagements in the course of the next three months prior to returning to Italy. Among Miss Sharlow's important engagements is an appearance on Feb. 29, in Philadelphia with the Pennsylvania Grand Opera.

Frank Sheridan, pianist, will give a recital in Schermerhorn Hall, at the New York Institute for the Education of the Blind on Pelham Parkway, on Monday evening, Feb. 20. The program includes compositions by **Rameau-Godowsky**, **Brahms**, **Schumann**, **Debussy**, **Chopin**, **Schumann**, and **Liszt**.

CHICAGO, Feb. 15.—**Milan Lusk**, violinist, played to a large audience in the Ravenswood Christian Church and scored his usual success. He built an impressive program which reached its climax in the Spanish Symphony by **Lalo**. He was assisted by **Ether Bowker**, soprano, who sang effectively.

A singer of European operatic fame will make his New York debut as a tenor in Carnegie Hall Feb. 29 when **Erik Bye** gives a recital of arias, classic songs, and folk music. Mr. Bye, a Norwegian by birth, has sung star rôles in the operas of Vienna, Breslau, Copenhagen, and Oslo, and has given many individual concerts in Milan, Paris, London, and other European cities. He has been heard here before, but as a baritone.

Lincoln Hears Varied Programs

LINCOLN, NEB., Feb. 14.—The third concert of the Great Artists' Series was given in St. Paul's Church by the Russian Symphonic Choir, **Basile Kibachich**, conductor. Willard Kimball was the local manager. The Edward J. Walt String Quartet, assisted by **Lillian Helms Polley**, soprano, and **Marguerite Klinker**, pianist, gave the vesper Sunday program in the winter series in the Lincoln High School Auditorium. **Charles B. Richter, Jr.**, director of high school music, was in charge. **Hazel Gertrude Kinsella**, pianist, appeared in recital at the University Convocation in the Temple Theatre.

More than 1200 persons attended the eleventh annual midyear concert in the Lincoln City High School recently. The program, formed as a résumé of the year's musical work at the school, included the cantata, "Fair Ellen," by **Max Bruch**, sung by the combined glee clubs under **Glen Case**, and accompanied by orchestra. There were also numbers by the selective chorus, the Lincoln High School Band and High School Orchestra, under **Charles B. Richter, Jr.**, director of high school music; and special features by both boys' and girls' glee club.

A piano recital by **Vladimir Horowitz**, given before the membership of the Matinée Musicale, attracted a number of musicians from neighboring cities. "The King's Henchman," by **Deems Taylor**, was given in the Lincoln Playhouse. A large and interested audience welcomed an opportunity to hear the much-discussed work in this locality. Both the opera and its performance won tributes of high praise from the many Lincoln and Omaha musicians present. **Joy Sutphen** was the local manager.

WASHINGTON, D. C., Feb. 15.—**Grace Stevenson**, harpist, was guest soloist with the United States Marine Band in three concerts, playing with great success, being obliged to give double encores at each of the three concerts.

TALLAHASSEE, FLA., Feb. 15.—The English Singers opened the artist series at Florida State College for Women, Jan. 23. An audience of fifteen hundred listened with deep interest and enjoyment to interpretations of madrigals and other songs of the Elizabethan and later periods.

Milo Miloradovich, dramatic soprano pupil of **Conal O'C. Quirke**, was one of the soloists in the recent performance of Handel's "Messiah" given by the White Plains Choral and Symphonic Society. Another pupil, **Mignon Sutorius**, has been singing dramatic-mezzo rôles with the Philadelphia Grand Opera Company.

Lucella Mellus made a bow in debut concert in Portland, Ore., on Jan. 13.

George Meader, tenor of the Metropolitan Opera Company, sang for President and Mrs. Coolidge and their assembled guests at the White House in Washington, Feb. 9.

James Massell's studio reports that **Styphan Sipyonskkin**, the Russian bass, is on tour with the Kibachich Chorus and is having great success as soloist of the organization. **Harry Doktoroff**, tenor, is with the company of "Hit the Deck." **Isabelle Austin**, popular among radio fans, has completed her engagement at the Lyric Theatre, where she did ensemble and solo singing in "The Gaucho." **Bettie Lawrence** is with an act on the road. **Naomi Pitta**, Spanish soprano, has the leading role in an act, "The Fire of Spain." **Margaret Hoffman** is soloist at the Methodist Church in Greenwood, N. J. **Margaret J. Gibbon** is taking part in the ensemble work at the same church. **Flora Bramley**, a young movie star in Hollywood, was a pupil of Mr. Massell, with whom she will resume her studies to prepare herself for musical comedy.

Pupils of **Adelaide Gescheldt**, vocal teacher, have had a wide variety of engagements recently. **Warren Lee Terry**, tenor, and **Foster Travis Miller**, baritone, have been engaged by the Little Theatre Opera Company under the direction of **Kendall Mussey** to sing leading rôles in "L'Elisir d'Amore" which will be given in Brooklyn for two weeks beginning Monday, Feb. 13. **Earl Weatherford**, tenor, was soloist at a concert in the Della Robbia room of the Hotel Vanderbilt Sunday evening, Jan. 22, and has been re-engaged for a similar concert in March. He was soloist at a musicale in the home of Mrs. Morris Carpenter on Feb. 3. **Mary Hopple**, contralto, was soloist at the Church of the Ascension on New Year's Day, later appearing at the annual meeting of the L. C. U. of New York, and also at a special service in St. Andrew's Church. She has been engaged to sing in the Della Robbia concert of the Hotel Vanderbilt in March. Several of this teacher's outstanding artists are engaged as regular broadcasting soloists on WEAF, WJZ and WOR, with the RCA Hour and other important hours at these stations.

Among the singers from the studio of **Caroline Lowe**, is **Ralph Leigh**, lyric tenor, who recently completed recordings for the Grey Gull Recording Company, in addition to singing over WOR, WJL, WEAF, and WGL. He was also featured in "The Song Painter," an original sketch which was recently broadcast. He was engaged for the air program of the Electric Show held several weeks ago in the Bellevue-Stratford of Philadelphia, and he was soloist on the Herbert Diamond Corporation program broadcast over WMCA. **Doris Mackay**, soprano, who filled two recent engagements at the W. C. Club of Brooklyn, will give a concert in Carnegie Hall on March 4, with the Philharmonic. **Ronald Portman**, baritone, has returned from a ten weeks' tour of the southern states with "Gypsyland," a Paramount act. **Carrie Douglas**, bass-baritone, is now on an extended tour of the United States and Canada with "The Manhattans," a male quartet. **Diana Farria**, soprano, will shortly present an original singing and dancing act in vaudeville. **Myrtle H. Purdy**, contralto, who gave a recital in Chickering Hall on Jan. 21, has been engaged as soloist by the Baptist Church, Bayonne, N. J.

Notes From Chicago

Gunn School notes state that **Mary Garden**, **Rosa Raisa** and **Giuseppe Rimini** were guests at special programs and receptions given in their honor by professional students and members of **Arthur Dunham's** opera class.

On Jan. 20, **Mme. Raisa** and **Mr. Rimini** heard **Emma Lazaroff**, **Nathaniel Smith**, **Hugh Dickerson** and **Julia Revueltas** of the opera class give the Garden Scene from "Faust." **Mme. Raisa** recommended several members of the cast for auditions with Manager Johnson of the Chicago Civic Opera.

On the same program **Jascha Selwitz** of the faculty played **Lalo's** Concerto for violin, and **Saul Dorfman**, the fifteen-year-old pupil of **Glenn Dillard Gunn** played several compositions he has recorded for Duo-Art alternating rôles. Young Dorfman is now filling engagements for **Lyon & Healy** and the Steinway-Duo-Art.

On Tuesday evening **Mary Garden** heard **Barre Hill**, **Julia Revueltas** and **Emma Lazaroff** of the opera class in scenes from "Pagliacci," "Cavalleria," "Faust" and "Carmen" and heartily endorsed **Mme. Raisa's** recommendations to Mr. Johnson and the civic opera. On the same program **Antol Rapaport** and **Howard Bartle**, students of **Glenn Dillard Gunn**, played **Bach**, **Debussy** and **Bridge**.

Miss Garden addressed the students.

The Professional Women's Club entertained on the evening of Jan. 10, in the Georgian room of the Statler with a literary and musical program under the direction of **Mary G. Reed**, pianist. The performers, all members of the club, included **Mary Appleton Greaves**, vocalist; **Grace Winchester Holt**, reader, and **Minnie Wolk Siegel**, pianist. A business session preceded the entertainment. **Mrs. Nelson** presided.

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"STUDY FOR ART" SAYS SAMOILOFF

THE problems of the young resident student in search of a teacher, and those of the stranger in New York on a similar quest, were discussed by Lazar Samoiloff, New York vocal teacher, on a recent afternoon. Said Mr. Samoiloff:

"There are many things for the prospective student to avoid, not the least of these being the teacher who says 'I am good—the others are terrible!' There are always good teachers and there will always be bad ones. The main difference between a good and a bad teacher is that a good one will never push the voice. He will guide it so that it will be flexible, resonant and relaxed,

will come their way; but if they study for money, art will evade them like a shadow. The most heartening thing is that good singers never want for a position. It is only the mediocre ones who cannot capitalize their gifts. Today, there are not enough excellent singers to fill the demand for them. There is, however, mediocrity in abundance. It is my opinion that New York now has a bigger demand for singers than has ever been the case before—with its many movie houses presenting superior concerts and the many smaller opera companies now in existence."

Another item pointing to success or failure, according to Mr. Samoiloff, is the extent of a singer's repertoire. Three songs are hardly a working basis, he remarked drily, yet there are many singers who consider this number an extensive repertoire.

"What does a vocalist select a teacher for?" he asked. "For many things, each differing, perhaps, with the individual needs of the pupil. There are three items, however, of fundamental importance which should be learned in the order in which they are named. They are: voice placement; songs; the convention of singing."

"Last but not least, a teacher should be an inspiration to his pupils. He should be their personal friend as well as—to use a much hackneyed phrase—their severest critic. When a new aspirant for vocal honors comes to me for lessons I acquaint myself with many things about his or her life outside the studio. How he lives, how he spends his time, what his tastes are, etc., thus forming a closer bond of friendship and understanding with him would be possible were I merely to teach him his scales and forthwith send him home."

Holds Master Classes

Beginning with May 20 every year, Mr. Samoiloff holds master classes for a month in Portland, Ore., in association with Ruth Creed. Then he moves on to Denver where, at the Lamont School of Music, of which conservatory Florence Lamont Hinman is the director, another master class is held. It may be noted in passing that Mrs. Hinman's pupil, Agnes Davis, was a winner in the Atwater Kent Contest held recently. From June 20 to July 20 Mr. Samoiloff will take over Mrs. Hinman's class.

July brings the plums of the season, for on the 22nd, Mr. and Mrs. Samoiloff, their daughter Zepha, and fifteen pupils set sail for Paris and other points on the continent. The party will spend eight weeks on the Island of Capri, where the members will study and play. The itinerary is about as follows: first stop Milan, then Naples, the Island of Capri, Milan again, Switzerland, Paris and then the start for home where the boat will dock, Oct. 5.

HARRIETTE HARRIS.

Photo by G. M. Kessiere
Lazar Samoiloff

for it is only in this way that one may sing to old age."

Delving into the technicalities of his art, Mr. Samoiloff waxed eloquent.

"Pushing the voice makes it appear large," he said. "A covered tone with head resonance will sound small in a room and large in a hall, whereas a pushed tone will sound big in a room and small in a hall. Flattening and tremolo are the inevitable results of this forcing which to the novice looks like encouragingly rapid progress."

"How soon will I be able to make money?" is a question that students propound, and one that causes many a teacher moments of distress.

Art Versus Money

"I always tell my pupils," said Mr. Samoiloff, "that if they study for art, money

Broadcasting Events

(Continued from page 8)

ecstasy. It is richly scored, and there are pages upon pages of delightful and significant music. The conductor, Howard Barlow, had evidently given the work much serious study, for he furnished a reading of meticulous detail and drew from the orchestra a rich tone.

The modernistic Sonata for two clarinets by Poulenc smote unkindly on unsuspecting ears. It was hardly worth the skillful performance accorded it by the capable musicians. The author may have intended to convey some thought. It did succeed in picturing two youngsters tooting randomly on Christmas horns causing dissonances which seldom "resolved."

The remainder of the program contained much genuine interest in works by Weber, Tchaikovsky and Grieg.

Lambert Murphy (Maxwell Hour, WJZ and Blue Network, Feb. 9). Unless memory fails, this was a return engagement of Mr. Murphy by the "Good to the last drop" company. And those listeners who possess a gratitude complex should have found ample cause to store up many cans of this company's product as a means of showing their appreciation. For the tenor's singing earned much good will not only for himself but for his sponsors as well.

The first vehicle to convey his excellent

voice to reproducer addicts was Schubert's Serenade. Combining all the ingredients of pure singing in this number, Mr. Murphy compounded an offering resistance of much beauty. Massenet's "Elegie" was embellished with an exemplary French diction and delivered with finesse in an authoritative style. More in the popular vein, but none the less carefully sung, were "Little Log Cabin" and "When You and I Were Young Maggie."

The ever welcome Maxwell Concert Orchestra was heard with much relish in a Chopin Prelude and Schubert's Marche Militaire among other compositions. The introductory "Colonel's March," which is the clew piece of these broadcasts, still maintains a freshness of spirit despite its long and honorable service.

Columbia Phonograph Hour (WOR and C.B.S., Feb. 8). This broadcast, bearing the designation "Memories of Musical Comedies," presented some of the more enduring and skillful melodies of Victor Herbert. Reginald De Koven and Franz Lehár among other operetta artisans. An orchestra of excellent deportment and soloists of the first rank contrived to create an hour of tuneful semi-classical enjoyment. The works presented have been kept by their justly earned popularity from joining the reminiscent class. Of the old favorites heard most praiseworthy were the "El Capitan March" of Sousa, "Oh Promise Me," by De Koven, and Herbert's "Gypsy Love Song."

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GIESEKING, GADSKI, GIGLI WIN ACCLAIM IN LOS ANGELES

LOS ANGELES, Feb. 8.—A week of unusual musical activity has afforded Angelanos the opportunity to welcome three artists of international reputation in programs of wide diversity and appeal.

The first of the trio is Walter Giesecking, who made his Los Angeles debut in a recital in the Philharmonic Auditorium on Jan. 26. Mr. Giesecking deserves thanks for having chosen a program out of the beaten track. He played Bach's Partita B Flat, No. 1, Schumann's Fantasy in C. Op. 17; Evocation from "Iberia" by Albeniz, Soirée dans Grenade" and "The Engulfed Cathedral" by Debussy, "Jeux d'Eau" by Ravel and the Fourth Sonata of Scriabin.

Giesecking is an artist of irreproachable taste and musicianship. The audience was quick to realize the superlative gifts of the pianist, and gave him a warmth of reception not accorded any other pianist in several seasons.

Johanna Gadski making her first excursion westward in a decade or more, sang before an appreciative audience in the same hall on the evening of Jan. 28. Favorite songs of Schubert, Schumann and Franz revealed the soprano as the possessor of many of the attributes which have brought her recognition as an interpreter of lieder. There were also numbers by MacFady, MacDowell, Gretchaninoff, Strauss and Wagner. Margo Hughes was the accompanist.

Gigli Tours West

The last of the triumvirate which L. E. Behymer presented within the week was the redoubtable Beniamino Gigli, in his first western tour in several seasons. That the Metropolitan tenor has many friends in Los Angeles was fully attested by the capacity house that hungrily listened to every tone and vociferously called for more. Mr. Gigli was in excellent voice and in playful mood and gave unstintingly of his magnificent resources. There were favorite arias, songs in Italian and French and several nondescript numbers in English.

The tenor had the assistance of Frieda Williams, a soprano of good natural quality but of certain method of singing. Miguel Sandoval did duty at the piano.

Dr. Artur Rodzinski made his last appearance as guest leader of the Philharmonic Orchestra in the popular concert on the afternoon of Jan. 29, receiving an ovation for the quality of his work in the three concerts of his engagements. The program included Dvorak's "New World" Symphony,



Photo International News Reel
Guess Which One of These Twin Sisters Is Mrs. Reinald Werrenrath! Miss Verna Nidig of Washington, D. C., and Mr. Werrenrath Were Married Recently in Weehawken, N. J., and This Picture Shows Them as They Appeared While Sojourning at Miami a Few Years Ago. The Lady on the Left Is Mrs. Thomas R. Shipp.

the Overture to Rossini's "Barber of Seville," Dances from Borodin's "Prince Igor" and Liszt's "Les Préludes." Conducting without score, as on other occasions, Dr. Rodzinski, disclosed a high type of leadership that made him many friends.

Debut of Trio

The Olga Steeb Trio, a new organization, made its first appearance in the Biltmore Hotel on Jan. 30. Choosing as her associates such excellent ensemble players and soloists as Ilya Bronson, solo 'cellist of the Philharmonic and David Crocov, one of the first violinists in the same organizations, Miss Steeb was enabled to make a fine showing in her initial concert. Admirable balance marked the playing of Brahms' Trio, Op. 101, and Smetana's Trio, Op. 15. A group of piano solos evidenced Miss Steeb's excellent technical equipment and musicianly sense.

Another chamber music program a few evenings previously, witnessed the definite

retirement from this field of endeavor of May Macdonald Hope, pianist, for a dozen years a prominent exponent of chamber music. Miss Hope, who will devote her time exclusively to teaching and concert work, had as her associates Xavier Cugat, violinist; Maurice Keltz, viola player, and Misha Gagna, 'cellist. The program included Brahms' G Minor Quartet, Beethoven's Seventh Trio and the first American performance of a violin and piano suite by de Falla.

Margaret Fisher Monson, Los Angeles mezzo-contralto of admirable voice and good schooling, was heard in a program in the Beaux Arts Auditorium on Jan. 30. Miss Monson gave a conventional program, closing with a group of three numbers by Los Angeles composers, Charles Wakefield Cadman, Gertrude Ross and Elinor Remick Warren. Raymond McFeeters was the accompanist.

The Shrine Light Opera Company made another home run in its choice of "The

Prince of Pilsen" for the sixth work in its ten weeks' season in the Shrine Auditorium. Outstanding work was done by Louis Templeman in the rôle of the Prince, Cora Bird, and William Pilcher, Los Angeles tenor, who relieved Ralph Errolle in the tenor lead this week. The chorus did notable work and the orchestra, under Frank Darling, was especially good. The success of the season in the first half of its engagement has brought the announcement from George J. Ramsey, general manager, that plans are being formulated to make the season an annual event in Los Angeles. In the first five weeks, it is said that there were more than 100,000 paid admissions. The profits are to be used in the extensive charitable activities of Al Malakiah Temple.

HAL DAVIDSON CRAIN.

PORTLAND, Ore., Feb. 8.—Doubly significant was the inclusion of Deems Taylor's "Through a Looking Glass" in a program of the Portland Symphony, Willem van Hoogstraten, conducting, on Jan. 20. The suite received its northwestern premiere and it was the first composition by an American composer played by the orchestra the current season. Mr. van Hoogstraten caught the imaginative spirit, the spontaneity of expression and the audience applauded heartily. The "Oberon" overture preceded and Beethoven's Fifth Symphony followed the suite.

—J. F.

Howard Lectures on Taylor

NEW ROCHELLE, N. Y., Jan. 27.—John Tasker Howard, lecturer, author and composer, opened his season of lecturing on Deems Taylor's notable opera, "The King's Henchman," at the Davenport Shore Club, this afternoon.

Mr. Howard is completing a series of studies of contemporary American composers, a number of which have already been published in booklet form by J. Fischer & Bro. Those already issued include A. Walter Kramer, Eastwood Lane, Alexander Russell, J. P. Dunn, and Deems Taylor.

Kleiber Leads in Dresden

DRESDEN, Feb. 6.—Erich Kleiber, head musical director of the Berlin State Opera, conducted a concert at the Gewerbehause recently. A native of Vienna, Mr. Kleiber, who is only thirty-seven, may visit the United States. His last concert for the season with the Dresden Philharmonic will be given in March.

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Damrosch Says Farewell. Erskine
Is Soloist. Local Symphony
Plays at Statler

BUFFALO, Feb. 14.—Buffalo music lovers paid a notable tribute to Walter Damrosch when he made a farewell appearance with the New York Symphony Orchestra in Buffalo Masonic Consistory on Feb. 2. The program contained Brahms' Symphony in D and the Spanish Rhapsody of Chabrier, in addition to Schumann's Piano Concerto in A Minor, with John Erskine as soloist.

The ovation given Mr. Damrosch at the evening's end assumed proportions rarely witnessed in this city, but the object of all this demonstration declined to make the speech for which many hoped. Much applause was also bestowed on Mr. Erskine for his polished playing. The concert was arranged by the Buffalo Musical Foundation, which is managed by Marian DeForest.

The Buffalo Beethoven Symphony Orchestra gave its second concert of the season in Elmwood Music Hall under the direction of Luigi Sanella. The soloist was Margaret Beebe, Buffalo soprano, who has been studying in New York.

The Buffalo Symphony Orchestra, Arnold Cornelissen conducting, amazed a large audience in Elmwood Music Hall earlier in the month with its progress. So successful has Mr. Cornelissen been in the direction of this organization that a number of out-of-town engagements are being considered.

Elshuco Concert

The Elshuco Trio gave a program of Brahms, Schubert and Huon under the auspices of the Buffalo Symphony Society in the Hotel Statler ballroom on Jan. 23. This was in response to popular demand following the Trio's appearance last year.

The Buffalo Music Promotion Club with A. A. Van De Mark, founder of the National Festival of American Music and organizer of the Promotion Club, presiding, gave an enjoyable concert on Jan. 27 in Elmwood Music Hall. This event was the second in the club's initial season. Participating were Anita Ruppel, soprano; Emily Linner, contralto; Emilie Y. Davis, pianist; Sidney Carlson, tenor, and the Criterion Male Quartet. The Buffalo Evening News broadcast the concert over WMAK.

FRANK BALCH.

Sing Homely Songs

Old-fashioned Concert in Orlando
Repeated by Request

Orlando, Fla. Feb. 14.—An old-fashioned costume concert was given by the choir of the First Methodist Church on Jan. 26 in the Municipal Auditorium. The choir was assisted by a chorus of thirty-five, composed of leading musicians, and repetition of the program was arranged in response to a general request.

Frances Klasgrye Freymark, who planned the concert, played the organ and piano. Groups taking part were: the Methodist Church Quartet, Ernestine Harding Wilcox, Alfreida Anderson, Walter Wilcox, and Clarence L. Williams; the Young People's Choir of the Church, directed by Mrs. F. N. Cline; and the Sorosis Chorus. The program was made up of such songs as "Love's Old Sweet Song", "Cousin Jedediah", "Com-Through The Rye", "Sweet and Low", and "When You and I Were Young, Maggie". The Minuet in G of Beethoven was danced by Harriette Henning, Jessie Pedrick Baker gave a piano solo. Other soloists were Joe Davis, Mrs. James Banks, C. L. Williams, Walter Wilcox, Ernestine Harding Wilcox, Alfreida Anderson, W. G. McBride, Vivian Weir, A. P. Curry, Mrs. Erick Bishop, Mr. Hubbard and Lucy Johnson.

P. P.

**Boys' Saxophone Band Is
Feature in Houston**

HOUSTON, TEX., Feb. 7.—One of Houston's unique musical projects is the Drescher Saxophone Band, composed of forty-five boys between the ages of eight and fourteen, directed by Cliff Drescher, founder. Formed in 1923 under the auspices of the Boy Scouts, this organization has grown from a membership of eighteen to its present size, and has become permanent and independent. Many local engagements and radio broadcasts have been filled by the band, which has a repertoire ranging from popular to operatic works.

**Philadelphia Curtis
Faculty Recital**

Hofmann and Luboschutz Give Re-
cital. Robert Steele Sings
and Quartets Are Active

PHILADELPHIA, Feb. 15.—Robert Steele, young local baritone of the Chicago Civic Opera, the Philadelphia Grand Opera Company and Seattle Opera Intimes, gave his first recital on Jan. 9, in the Playhouse of the Plays and Players Club, offering an un-hackneyed and finely delivered program. Mr. Steele has an ingratiating personality to back a voice of rich and suave quality, which has been developed to a high point of technical efficiency. His enunciation is perfectly pellucid, even in such rapid-fire patter as some passages of "Largo al Factotum." He offered Italian, German and English groups, all with nicety of nuance, clear diction and a decidedly convincing faculty of interpretation.

The same evening, the Kedroff Quartet from Russia, supplemented by Nina Koshetz, heard here previously with the Ukrainian Choir, revealed some striking and unusual Slavic music for the benefit of a large Philadelphia Forum audience in the Metropolitan Opera House. The performers attained a very high standard.

The Philadelphia Orchestra gave the sixth of the Monday evening series, Jan. 9, in the Academy, Ossip Gabrilowitsch repeating his program of the preceding week-end. The Debussy "Fêtes" and Brahms "Academic" Festival Overture again won the largest approbation.

The fourth faculty recital of the Curtis Institute was given on Wednesday evening, Jan. 11, in Casimir Hall, by Josef Hofmann and Lea Luboschutz. They gave one of their sonata evenings, playing the "Kreutzer" Sonata, Grieg's in F, the Bruch Concerto in G Minor—with Mr. Hofmann, an amazing one-man orchestra at the piano—and for an encore, the first movement of the César Franck Sonata. The rapport between piano and violin approximated perfection.

New Quartet Bows

An addition to Philadelphia ensemble organizations, the Dubinsky Quartet, made a successful bow Jan. 9, in the foyer of the Academy. The members are David Dubinsky, and Jacob Simkin, violins; Same Rosen, viola, and Benjamin Gusikoff, cello. The inaugural program included the Mozart B Flat Quartet, the C Minor Quartet of Brahms, and a "Quartet of Divertimento," by a young Czech modernist, Erwin Schulhof. His work is attractive, and bristles with difficulties, which the players disposed of smoothly. Their high points were the lovely tone of the Mozart Adagio and the fine interpretation of the Brahms Romanza.

The Fortnightly Club gave the first invitation, Jan. 11, in the Academy. This is one of the city's notable male choruses, and has been developed to high excellence over many years' training by Dr. Henry Gordon Thunder, who conducted. Principal numbers were Rubinstein's "Seraphic Song," with admirable co-operation from Veronica Sivigert, contralto; Mary Meredith Bailey, violin, and Blanche Hubbard, harp, and several Cadman works.

W. R. MURPHY.

Spalding Visits Omaha

Friends of Music and Operatic
Society Are Active

OMAHA, NEB., Feb. 14.—How much Albert Spalding's art has ripened was seen when this violinist gave a recital in the Knights of Columbus Auditorium on Jan. 27 under the aegis of the Tuesday Musical Club. Virile tone, fine technic, musical understanding and remarkable poise were combined in Mr. Spalding's playing. His accompanist was Andre Benoist.

The Society of Grand Opera in English gave scenes from Weber's "The Free Marksman," Mascagni's "Rustic Chivalry" and "The Mikado" on Feb. 7 in the Knights of Columbus Auditorium. The Romance from "Tannhäuser" was also on the program. These programs are under the direction of Madame Moeller-Herms assisted by Mrs. Karl Robert Wernicke, pianist, and the West Sisters String Quartet.

The Friends of Music presented May Scotland Young, violinist, and George McIntyre, baritone, with Helen Pierce Turner and Mrs. George McIntyre as accompanists, at a concert in the home of Mrs. J. E. Davidson on Wednesday morning, Jan. 25. Pupils' recitals have been given in the studios of Louise Shaddock Zabriskie, Edith Louise Wagoner, and Cecil Berryman.

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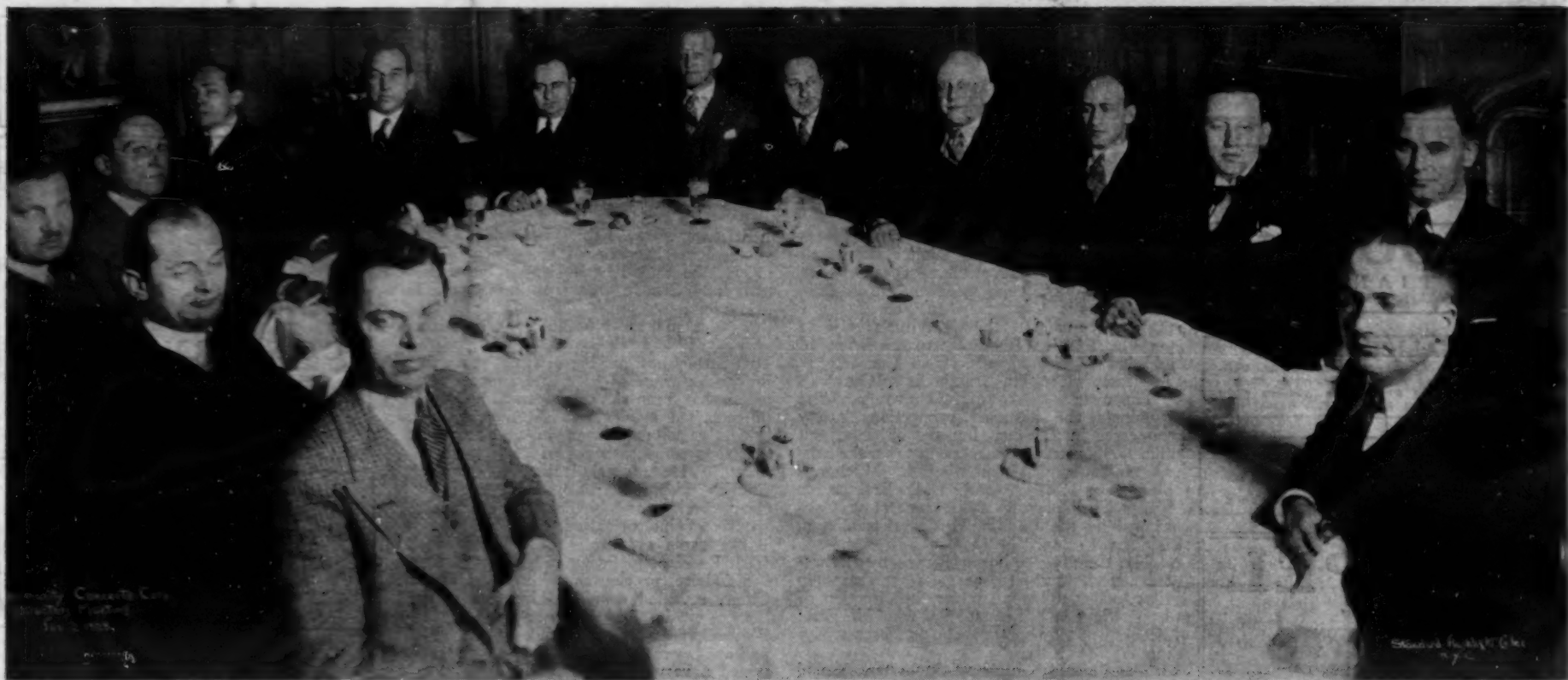
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Grace Moore, the Metropolitan's Newest Debutante, Is Shown Immediately After Her Performance as Mimi in "La Boheme," With Senator L. D. Tyson of Tennessee (Left) and George W. Ochs-Oakes, a Brother of the Publisher of the New York Times.



Hallie Stiles, Soprano, the Only American Member of the Opera Comique Troupe, and William Martin, Tenor, Only American at the Opera in Paris, Compare Notes on Their Operatic Successes. Mr. Martin Is Soon to Be Heard in "Turandot."



Sir Harry Lauder, World Famous Scotch Comedian, Tests His Voice with Mario Chamlee, Celebrated Lyric Tenor of the Metropolitan Opera House.



Gavin Williamson (Left) and Philip Manuel (Seated) Duo-Pianists and Harpsichordists, Attend to the Tuning of Their Beautiful French Instrument in Minneapolis, While Henri Verbrugghen, Minneapolis Symphony Conductor, Looks On.